

The  
Abbey Church  
of  
St. Albans





WED(-) Gothic

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SOME ACCOUNT  
OF THE  
A B B E Y   C H U R C H  
OF  
ST. ALBAN.

ILLUSTRATIVE OF THE  
PLANS, ELEVATIONS, AND SECTIONS,  
OF  
THAT BUILDING.

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#### ADVERTISEMENT.

THE SOCIETY OF ANTIQUARIES, in prosecution of their design of publishing accurate measures of all the principal ECCLESIASTICAL BUILDINGS of ENGLAND, now present to the Public the Plans, Elevations, and Sections, of THE ABBEY CHURCH of ST. ALBAN; engraved from measured Drawings by Mr. JOHN CARTER, at the Expense of the late RICHARD GOUGH, Esquire, by whom they were presented to THE SOCIETY; and accompanied by accounts, both by Mr. GOUGH and Mr. CARTER, of such things as appeared to them worthy of remark in the course of their Survey of that antient and venerable Building.

The Council having entrusted to Sir HENRY ENGLEFIELD, Baronet, the superintendence of this Work, the whole has been carefully revised through the Press by him; and Mr. GOUGH'S Notes, which, at his death, were left imperfect, have been completed by the assistance of JAMES BROWN, Esquire, and JOHN NICHOLS, Esquire, Members of THE SOCIETY.

## OBSERVATIONS

ON THE

### ABBEY CHURCH OF ST. ALBAN.

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IN what Mr. Camden calls the more antient and interior parts of the county of Hertford, twelve miles west from Hertford, five from Bishop's Hatfield, and twenty-one from London, was VEROLAMIUM, or, as Tacitus, VERULAMIUM, or, as Ptolemy, OPOANION, which names are still retained in that of *Verulam*; which Humphrey Llwyd interprets *Gwerllan*, the Temple on the Ver. The Saxons called it *Werlamceaster*, and from the Roman road Watling-street, which ran on its south side, *Watlinga-caster*. It stood on a hill gently sloping to the east, fortified with very strong walls, a double and even treble rampart, and deep ditches to the south; on the east a single immense ditch, and bank within; and defended on the west by a single bank, a large terrace within the wall; and on the north by the river Ver, antiently forming a large marsh, called Fishpool, now confined for the accommodation of a mill, formerly belonging to the abbey. It is supposed that it is the city or fortress of Cassibelan, fortified by woods and marshes, and forced by Caesar, who does not mention its name. In Nero's time it ranked as a *municipium*, as enjoying the privileges of Roman citizenship, and the holding of public offices in the State. In this Emperor's reign, Boadicea, queen of the *Iceni*, destroyed the place, then esteemed a principal city. It recovered from this calamity, and rose to the highest eminence. We hear, however, nothing particular about it till the introduction of Christianity into the dominions of Rome. Then it gave protection to *Alban*, a man eminent for his sanctity and steady adherence to the faith, for which he suffered martyrdom on a hill covered with wood, and afterwards by a church erected to his memory, which Bede describes as of excellent workmanship. Germanus, bishop of Auxerre, and Lupus, bishop of Troyes, held a synod here A.D. 429, to confute the Pelagian heresy. In honour of the first of these a chapel was erected without the walls on the North, now totally destroyed. Verulam came not long after into the hands of the Saxons, but was retaken by the Britons, and again reverted to the Saxons. While it remained ruined by these wars, Offa king of Mercia founded, as a poor atonement for the murder of his son-in-law, A.D. 793, on *Holmehurst*, the woody hill before mentioned, a spacious monastery in honour of Christ and of Saint Alban, whose remains had been discovered there; and a town soon arose round it. The church was royally endowed, and enjoyed many privileges and immunities, particularly an exemption from the Apostolic tax called *Romescot*, which the abbot collected and applied to his own use, and had episcopal authority over all the clergy and laity of its estates; and as Saint Alban was protomartyr, so his abbot ranked first among the abbots of England.

The materials of the old city were applied to the monastic buildings; and we trace Roman bricks in every part of the church. The revenues of this house at the dissolution were estimated at £2,102 *per annum*. The mayor and burgesses purchased the abbey church for £400. Sir Thomas Pope, by his interest and particular application to the king, preserved this noble Saxon church; and it remains, remarkable for its size, beauty, and antiquity.

The transepts and tower, with the upper half of the north aisle of the nave, are of the Norman style of Henry I. The beautiful western arches of the nave, with its south aisle, and the rest of the north aisle, and the west-porch, probably built by abbot Roger, are of the time of Edward I. The choir is to be referred to the reign of Henry III.; and the Lady Chapel, now converted into a school, was built by abbot Hugo de Eversden, soon after 1308. The whole fabric was greatly beautified by abbot Wheathamsted, in the reign of Henry VI. The rich front of the altar was the work of abbot Wallingford, between 1476 and 1484. His successor, Thomas Ramryge, who died 1524, has an elegant light sepulchral chapel on the north side of the choir, opposite to the plainer tomb of Wheathamsted; near which last is a most rich brass, that lay over abbot De la Mare; and half another for abbot Stoke, who died 1451. On the south side of the presbytery, the space between the high altar and the Lady Chapel, where stood the shrine of Saint Alban, marked by six holes in the pavement, is a rich sepulchral chapel, erected by abbot Wheathamsted for his friend and patron Humphrey duke of Gloucester, uncle of king Henry VI. and supposed to have been the victim of court intrigues. His corpse was found in the beginning of the last century in perfect preservation, embalmed in a kind of pickle, inclosed in coffins of lead and wood; but now only a few of the bones and the lead are left, and a crucifix painted at the foot of the vault. In the chancel is a brass figure of a man in armour, under which was, till very lately, half of the inscription, denoting that it represented Anthony, son of Edmund de Grey earl of Kent, who died 1480, and was brother in law to Edward the Fourth's queen. In this church was buried Robert de Mowbray earl of Northumberland, who is said to have been buried here, in 1106, and to have been either a prisoner, or a monk of Saint Alban's; and the Lady Chapel was filled with the bodies of the slain in the two battles fought in this town, among whom were Edmund duke of Somerset grandson of John of Gaunt, Henry earl of Northumberland son of Hotspur, and Thomas lord Clifford; whose memorials, if they had any, are perished. The large bones of the earl of Northumberland were supposed to be taken up before the altar by the late sexton. The shrine of Saint Alban, behind the high altar, where the six holes mark its pillars, was most richly adorned with gold, silver, and precious stones, by Offa and other benefactors. In the centre of the ceiling of the north transept, among coats of arms held by angels, is a painting of his martyrdom; and on the wall over the arch of the north aisle of the choir, is a wretched daubing of Offa, seated on his throne, crowned and holding his sceptre, and under him these two lines:

Quem male depictum et residentem cernit alte  
Sublimem solio, Mercius Offa fuit.

In the middle of the space west of the area under the tower, is the font, which has succeeded the fine metal one, in which several princes of Scotland had been baptized, brought from Leith when taken by Sir Richard Lee, who presented it to this church: it was embezzed in the time of the civil war.

At the end of the south transept is a curious and very antient part of the old cloister. Rich arches, of the south and east cloister, remain against the walls of the church, but their area has long been turned up, and left waste.

The church consists of a nave, with two aisles, two transepts, a space between the nave and choir (or ante-choir, or baptistery,) separated from the former by a rich screen; a choir, with two aisles, opening by two lofty pointed arches into a chapel, or presbytery, in which a shrine for the duke of Gloucester was built by abbot Wheathamsted; beyond which, eastward, is the Lady Chapel and between them is now a common thoroughfare.

The whole church from east to west is 600 feet, whereof from the west door to the high altar 411 feet; from thence, including the chapel of the shrine, to the east end of the Lady chapel, is 189 feet. The breadth of the transept is nearly 32 feet; its extreme length 174; of the nave, with its ailes, 74 feet and a half. Hawksmoor's plan, taken in 1721, makes its length 550 feet; height of the nave 65 feet, of the ailes 30, of the tower 144 feet.

The eleven eastern arches of the nave seem coeval with the tower and transepts, being, like them, of Saxon work. Three of these arches on each side are taken into the ante-choir, and are all of them round, of three sweeps; the pillars massive and irregular, and composed of rubble work and Roman bricks, and covered with a coat of plaster. The middle story has over each one elliptical arch, with windows of three demi-quatrefoil days, and the upper arches are round and long. In one of these upper windows remain the arms of France and England, quarterly, under a label of three points. The remaining arches below, nine on the north and ten on the south side, are pointed, and the pillars octagon, composed of a round and square shaft alternately. The nunneryes above all these are divided into two days resting on triple round pillars, of which the middle cloister has fine flowered capitals; and the centre sweep of all their arches is composed of open flowers. The upper story consists of pointed arches, of three round pillars, which on the north side only are separated by a plain intercolumniation, on which are cut two pointed arches. The numerieys on the north side are eight, having nail-head quatrefoils between their pillars, and on one sweep of all their arches, and a border of the same below. On the south side are twenty numerieys, from which a pilaster, representing an inverted finial, drops to the space between the three last lower arches. Ten of these last numerieys want the demi-quatrefoils to their days: the other, or more eastern ten of this south side, instead of nail-head quatrefoils to the pillars, &c. have flowers in the pillars and arches, and stand on a border of roses, having ring capital pillars, and large trefoils between the days of the six lowest, corresponding with those on the north side, the other four having complete quatrefoils in the same place.

John de Cella, twenty-first abbot, in the reign of John, rebuilt the west front of the church, and probably so much of the nave as rests on these arches—if the style of the numerieys be not too improved for so early a period; or rather, as before observed, of the reign of Edward I. Thomas de la Mare, about 1350, new paved the nave, and adorned the church more richly than any of his predecessors. Over the South-east arches of the nave are carved shields, with three lions passant guardant twice, the arms of Mercia and Edward the Confessor, and the busts of a king, queen, bishop, and abbot. The nine windows of the north aisle, reaching to where the newer arches begin, and corresponding only to the older ones, are painted, and consist of two days and three quatrefoils, with short round pillars to the outer and inner arch, with Saxon and flowered capitals. These are known to be the work of Wheathamsted between 1420 and 1440. There remain, held by whole-length angels, three crowns Or; Azure, a saltire, or the arms of the Abbey; Barry of six, Or and Gules, within a bordure of the last; and certain broken inverted sentences, the indisputable marks of that sententious abbot, besides the lamb and eagle at the sides. The windows of the south aisle have an arch pointed, and reaching to the ground, except three short ones, that have nail-head quatrefoils and Saxon capitals. In the larger ones the windows do not reach to the ground: their middle part has been filled with verses, of which remain only these in the most western:

[ MDCXXIII. ]

This image of our frailty, painted glass,  
Shews where the Life and Death of Alban was.  
A knight beheads the Martyr, but so soon  
His eyes drop out to see what he has done.

And leaving their own head, seem with a teare  
 To wail the other head lay mangled there.  
 Because before his eyes no teares would shed,  
 His eyes themselves, like teares fall from his head.  
 O bloody fact, the whiles Saint Alban dies,  
 The murderer himself weeps out his eyes.  
 [In zeal to Heaven, where holy Alban's bones  
 Were buried, Offa raised this heap of stones;  
 Which, after by devouring Time abused,  
 Into the dying parts had life infused  
 By James the first of England], to become  
 [The glory of Alban's] protomartyrdom.

These windows, if not made by Wheathamsted, are of his age: they are divided into two lights, and contained the histories explained below. The abbey arms remain here and there. This aisle has a groined roof, supported by the outer pillars of the windows.

The older pillars of the nave, which, with the transepts and tower, were built by Paul, a Norman, fourteenth abbot, are, as before observed, an assemblage of materials from Verulam, cemented in one mass, and covered with a thick coat of plaster. Nothing can be conceived more rude and simple. In one is a staircase, the door filled up, communicating with the nunneries all round. On the west face of another on the north side were traces of an old painting, recovered by Mr. Kent the clerk, and representing, in faint colours, the Salutation of the Virgin Mary, or the Martyrdom of St. Alban (since completely destroyed by white-washing, laid on a few years ago). These pillars are square or round, just as the materials could be united together, and have neither base nor capitals.

The two transepts are in the same Saxon style, and of the same date. The arches in the middle row are divided into four, with round arches and thick pillars. Above and below these are small round receding arches, like loopholes. The end windows have been added or altered in later ages, and have very modern or no tracery. In the north-west angle of the south transept is a small window to a kind of closet in the wall, which does not now communicate with the church, but is supposed to have been a place where recreant monks might hear service; or, perhaps, if the infirmary was over that part of the cloister, it might serve the same purpose for sick monks. The ceilings of both transepts are boarded, and painted in squares, with the arms of benefactors, supported by angels and **THE** alternately. The ceiling of the nave is painted in the same squares, but flowered, and on the flowers lions, and in the centre **THE**. Its centre, including the ante-choir, was discovered by Mr. Lightoler, when he surveyed and took drawings of the church several years ago, to be between the fourth arch from the screen westward, where, upon clapping the hands, or stamping, a sound, like the rattling of the boards, is returned both to the person under the spot, and to one eastward as far as the screen.

The screen of the ante-choir is like that of the high altar, but more defaced. Seven pointed tabernacles, with each three pointed rich purled finials, and separated from each other by purled buttresses, stand over ten smaller tabernacles on a border of quatrefoils above the spot where once stood an altar, which has been long removed, perhaps soon after the Reformation. On each side of this site of the altar is a door, and on each side of the door the same kind of tabernacles as the larger, having under them, on the South side, long plain arches in relief, and on the north side a canopy of seven shorter tabernacles, with groined roofs curving forwards, and an embattled moulding above. Over the whole screen is a fascia of roses; then another of demi-quatrefoils; and the whole is crowned with a battlement of oak-leaves. These tabernacles were undoubtedly filled with saints; but to whom

the altar belonged, any more than the use of the ante-choir, which is open at both sides, does not appear. At present the font stands in the middle of it — a neat marble basin on a shaft, under a wooden dome of three pillars, surmounted by a brass dove. Willis says, this wooden building *preserves the fashion* of the font brought out of Scotland by Lee: the sexton affirmed this of the basin and dove. The only inscription on it now is the fifth verse of the third chapter of St. John's Gospel. The cieling of this place is painted, like the transepts, with arms.

The choir is in another style, of the reign of Henry III. The arches above and below pointed, and separated by a row of demiquatrefoil arches in round ones in relief. The windows, of three days, plain and very modern. Wheathamsted ciel'd it with wood, in pannels of groined arches, sprinkling it with his cognizance, the holy lamb and eagle. Within the arch of the tower, next the choir, is this inscription :

Sic ubique vides sit pictus ut agnus & ales,  
Effigies operis sexti patris ista Johannis.  
Esse vel in toto juvise vel in faciendo,  
Est opus hoc unum causavit eum faciendu.

Dugdale adds sixteen more lines, commemorating the officers of the convent who contributed to this work, but there is no room for them here. Above is the full coat of arms of the abbey, Azure, a saltire Or, supported by the holy lamb and eagle standing, and crowned with a scarlet cap, adorned with gold flowers, and turned up with Ermine, and over it, by way of motto, **Domine misere**: this shield stands between two others, *viz.* Gules, three crowns Or, and Quarterly Gules and Or, four lions rampant counterchanged. Dugdale calls this the presbytery. The calling Wheathamsted the *sixth* John fixes the date of this building to the first twenty years of his administration; for, upon his resignation a *seventh* John held it ten years, till the other was reinstated. Archdeacon Carter procured a handsome contribution for the repair of the choir from the nobility and gentry, whose arms are painted over it.

The altar-piece, of the richest improved Gothic work, was built, according to some, by abbot Wallingford, though Wheathamsted's arms, the ears of wheat, are over both its doors behind, and over the North door in front, the South door having in front the arms of France and England. It consists of beautiful tabernacle work, and in the midst of it thirteen small niches and brackets, placed horizontally, probably designed to receive images of Our Saviour and his Apostles. A picture of the Last Supper, by Sir James Thornhill, given by Captain Polehampton, which formerly hung against the altar-piece, has been for several years removed into the Saint's chapel. The arms of the Abbey are scattered about this altar-piece, and the pedestals of the niches have the lamb between birds, which is another circumstance in favour of its being the work of Wheathamsted. The altar itself is an oak board, laid on four tressels, or boxes, with feet inscribed with the names of the four Evangelists. A large slab of black veined marble, with four crosses at the corners, and one in the centre, now laid over a tomb in the south aisle by the door, may have been the original altar-stone. On the south side is Wheathamsted's, on the North Ramryge's sepulchral chapel.

Behind the altar was the shrine of Saint Alban, two arches of the choir being included on each side of it: and three lofty pointed arches, formerly open, presented a view into the Lady Chapel. These eastern arches have clustered pillars with ring capitals, a cluster of five little niches at the bases of the centre arch. The north-east arch of the side filled with a richly-carved wooden closet, where the monks sat to watch the shrine, ascended to by a small rude staircase, formed of single blocks. The lower part is a locker, for curiosities found in and about the abbey. Above is kept a painting of duke Humphrey's body, as first found, a copy of his funeral charges, a letter to Cromwell about this

abbey, signed "W. PETRE," from the Cotton Library, Claud. A. f. 195, and Cleopatra E. iv. f. 43; a broken oval earthen vase, with a point to fix it in the ground, from Verulam, engraved in the new edition of Camden's Britannia, 1789, vol. I. Plate XVII. Fig. 6, p. 347. One of the figures from Humphrey's tomb, vulgarly called King John, which used to stand on a bracket in the watch-loft, has been some time since removed to the back of the duke's shrine, and set among its remaining brethren, to supply the place of one which had been stolen. The shrine stood on six pillars, the holes of which are still to be seen in a stone border round a blue stone, inscribed in modern characters,

S. Albanus  
Verolamensis  
Anglorum  
Protomartyr  
xvii Junii  
ccxcvii.

At the back of the high altar is the spiritual court; on each side a door, opening into the ailes of the choir, and over them Wheathamsted's arms. Within the arch of the duke of Gloucester's monument was formerly kept the registry of wills for the archdeaconry of Saint Alban, but it has been for a long time against the east wall of the Saint's chapel, or spiritual court. The iron grating which shuts out the south aisle appears to be coeval with the building, and prior to the erection of the monument, and probably intended to give a view of the shrine, on entering the south door.

East of the shrine, and below it, the choir ailes were continued to the Lady Chapel, and sided with demi-quatrefoil arches, which are also on the east wall, the pillars gone. Part of this place is now a passage, and the arches opening into the choir walled up. The remainder serves for the workmen, when they repair the church, and may have been once divided into chapels. The roof was boarded, and painted like that of the choir, with the lamb and eagle.

In the north end of the presbytery is a staircase, with a curious stone rope, ascending to the leads through the north tower of the choir.

The two ailes to the choir are low roofed, and have various windows; those nearest the east end are more finished, and of a different form from the rest. Over the east arch leading into the north transept is the picture of king Offa, and the inscription under it, before mentioned. In a window of this aisle are the arms of the Abbey; and below this window, fronting Ramryge's tomb, six demi-quatrefoil arches, with quatrefoils between them, brought from some other place. The north door of the church leads into this aisle; and for capitals, has foliage spread in an artless manner on the tops of the pillars.

The Lady Chapel, as well as the intermediate space, was built by Hugo de Eversden, in the reign of Edward II. but received great embellishment from Wheathamsted, who laid out £.40 in painting and adorning it. The windows are all pointed; two on the south, three on the north side, and a grand one at the east end. A border of beautiful buds and stalks surrounds both the window-frame and the outer edge of the arches; and between the two borders, and on the middlemost jamb of the four days, are small saints in tabernacles, cut in the face of the stone, and nine in each window. The same border ranges round the top of the chapel without, under a battlement of quatrefoils. On the south side of the altar are three stalls, and over them eight pointed arches, three wide and five narrower, their finials purfled in the richest manner, and somewhat like those on the niches of the screen to the ante-choir. Above them is part of a beautiful Catharine-wheel. The roof of this chapel is stone groined, the arches rising from heads in the wall, except the western one, which rests on round

pillars, with ring capitals. This chapel is of the same length as the choir without its ailes; and when the view into it was open, from behind the shrine, formed a regular termination of the whole building. Adjoining to the south-east corner is a library, which, by a holy-water basin or a piscina in its east wall, seems to have been a chapel. Round the bottom of the roof range angels, holding shields of arms. The Lady Chapel, and its ante-chapel, extending west to the Saint's chapel, have been most shamefully and studiously defaced, most inconsistently and ridiculously repaired, very greatly to the discredit of the Trustees. Yet it cannot be said to be entirely neglected, or fallen into disuse; for having been converted into a free-school, though for many years there have been hardly any scholars upon the foundation, yet the master keeps a private school of his own in the chapel, and therefore takes care to preserve it wind and water tight.

The square tower in the centre of the church is a complete specimen of the Saxon style of architecture, with towers at the angles, whose upper stories are round, as the view (by King) in Dugdale's *Monasticon* represents them; whereas, in Buck's view, they are altogether square. It has two rows of windows, four in the lower, two in the upper, each divided into two days, by short round pillars; the space between the three arches is lighted by a number of triangular holes. Under the lowest row are two circular windows. The tower is embattled; and with the two transepts, and most eastern part of the nave, may be all that remains of the original building, raised by Paul of Caen, fourteenth abbot, in the Conqueror's time, out of materials collected from Verulam by his predecessors. The great arches of the tower are round, of three sweeps, having over them, on each side, three such arches in relief as are in the transepts, with two days separated by triple pillars.

William de Trumpington, twenty-second abbot, in the reigns of John and Henry III. rebuilt the chapel of Saint Cuthbert, which had been built by Richard de Albini, 15th abbot, to the honour of Saint Cuthbert, wherein, Weever says\*, he was buried. Symond, nineteenth abbot, got the bishop of Durham to dedicate it to Saint John the Baptist: and William de Trumpington caused this to be inscribed over the high altar:

Confessor Cuthberti, dei baptista Johannes,  
Agnes virgo, tribus vobis haec ara sacratur.

This may have been a chapel at the east end of the choir ailes, perhaps on the south side, where we see the arches before mentioned in the walls; and this may account for the different form of the windows. Altars dedicated to three saints were not uncommon. Several such sided the shrine of Saint Cuthbert at Durham. Chauncy says†, this chapel was near or in the cloister: for William built a room over it capable of containing twelve beds, in addition to those in the dormitory ‡.

The cloisters, 129 feet long and 21 broad, and, with the chapter-house, embellished with paintings and poetry, ranged along the south side of the nave, against which remain eight arches, besides the door. They consist of three demi-quatrefoil arches, with trefoil tracery, the pillars of the outer arch triple, and all flowered capitals: the main pillars, whence the groins of the roof spring between the arches, are three round ones on a square. Some more arches, robbed of their tracery, remain against the south transept. At the east end of the south wall are some traces of an altar, perhaps that of Saint Catharine, where Henry III. offered, after having had the martyr carried in procession through Saint Catharine's cloister.

The north and south sides of the nave are adorned above with a number of pointed arches, with narrower ones between. These reach, I believe, from the most modern part of the nave westward;

\* Page 559.

† Page 438.

‡ Newcome's *History of St. Alban's*, page 118.

for the ten more eastern ones that adorn it are single arches, all of the same size; and the three shorter windows, before mentioned, in the south aisle, have over them the same kind of round Saxon small windows as are in the south transepts. The door from the south aisle into the cloister has a beautiful roof, the thickness of the wall: the arch within has rich quatrefoils, and in quatrefoils in its spandrels the arms of Ancient France and England quarterly, and of the Abbey. On each side is a rich niche and pedestal: above, a bold border of leaves and stalks, and over all trefoil oak-leaves: the window above has two sweeps of nail-head quatrefoils.

The great west window appears to have tracery of the latest Gothic, and below it are two pointed arches, which have an uncommon swell within them. The west portal is embattled: the inner door consists of two compartments, above which are three more. The main arch has two sweeps, with single pillars, which, with those of the side arches, make a fine cluster in front; to which we must add a square and round pillar on each side the door, and a triple round one in the middle; all of red and yellow marble, with Saxon leaved capitals: the arches at the sides are shorter demi-quatrefoils, under three pointed arches, and their pillars like the others in form and materials. Over the spandrels without are the arms of the Abbey, and the three crowns, of *Mercia*. The area before this portal has but lately been converted to a burying-ground; a fair having been originally kept there.

On the corners of the transepts are two embattled towers, one square, the other hexagon.

The east window of the church is a narrow one, of four demi-quatrefoil days, and a Catharine-wheel, and has two lancet niches at the sides.

The north and south walls without are decorated with three divisions of arches, answering to the arches of the nave, of different *aras*: the eastern ones are three Saxon: below these are ten of the lancet kind, and westward ten similar, separated by nine narrower, but without pillars: none of these have had windows, as Buck represents them.

## MONUMENTS AND EPITAPHS.

IN the choir, just before the steps of the altar, and near Wheathamsted's sepulchral chapel, lies a beautiful and rich brass, with the figure of an abbot, pontifically habited, with his mitre and crosier, his hands hanging down, under his feet two dragons. The canopy over him is adorned with the figure of the Deity, with angels, and the sides of it with fourteen saints, including the twelve apostles, in pairs. Over his head, in bold Lombardic capitals,

¶ HIC JACET DOMINUS THOM

and reaching half way down on the north side,

AS QUONDAM ABBAS HUJUS MONASTERII

On each side, three spread eagles on a bend; and the symbols of the Evangelists at the corners. From these arms appearing on the sepulchral chapel of abbot Ramryge \*, it may be presumed this brass once covered his vault within it. A slab, with the figure of an Abbot cut in lines, with the same coat of arms, impaled by the Abbey arms, and supported twice by two birds, and twice by two rams, without any inscription to determine to whom it belonged, has probably some reference to the same abbot. There were only two abbots here (besides Wolsey) of the name of *Thomas*, *De la Mare* and *Ramryge*; and Weever and Willis give the former an epitaph, not now existing. This fine brass is engraved by Mr. Carter, page 29 of his first volume of "Specimens of Antient Sculpture and Painting."

On the opposite side of the choir is the lower half of a brass figure of an abbot, and the canopy over him: in the centre of whose point are the abbey arms, and on one side a heart rayed. All that remains on the ledge is, in small letters,

meus vivit & in novissimo die  
rus sum & in carne . . . . .

Below :

Hic quidam terra tegitur, peccati solvens debitum :  
Cui nomen non imponitur, in libro vite sit co'scriptu'.

\* My worthy and much-respected friend Mr. Gough and myself were at issue upon the question, whether this were Delamare's or Ramryge's brass—he originally thought the latter, but I believe what I said induced him at last to agree with me that it was the former. One it must have been; for Wolsey, I presume, was out of the question. The coats of arms here are attributed in Edmondson to a family of Delamare—I conjecture that Ramryge afterward assumed them, and set the bend between a lion and a ram. There are no traces here of any man, of which Ramryge was very fond, for, I believe, there is hardly a coat of arms about his shrine without a ram somehow introduced. I told Mr. Gough, if it had been for Ramryge, he would have been styled *Thomas II.* as Wheathamsted is called *Johannes Sextus*. There is now no stone nor brass in Ramryge's shrine, which there once probably was, and that probably was "the slab with the figure cut in lines" mentioned here, and now lying close to the south door: that certainly refers to Ramryge, because of the rams: there is not room for both the stones in Ramryge's shrine. J. BROWN.

Another very large slab has the upper half of a large brass figure of an abbot\*, mitred, and holding a crosier. Some tabernacle work, and two little images, one holding a wand, the other like John the Baptist, with his flag, cross, and purse. Two shields bearing the saltire of the Abbey, in brass, are left, and round the ledge was this inscription :

Vir crucis & X'ti	Tumulo jacet insitus isti,
Carcere de tristi	Salvetur sanguine Christi.
Arma crucis sumpsit	Intrando religionem :
Mundum contemptis	Propter celi regionem.
Hic studuit claustro,	Pondus sufficer laboris,
In studii studio	Bravum percepit honoris.
Flatus fortun grandes paciens tolerabat,	
Gaudia, tristicias, equali lance librabat.	
Nil adversa timens, nec multum prospera curans,	
Se medio tenuit per ferrea tempora durans.	
Omni gestura constans nil triste timebat,	
Omni pressura laudes Xto referebat.	
Armis justici cinctus, deitatis amore,	
Hostibus ecclesie restituit in facie.	
Ad tumulum proceres mors impia transferet omnes,	
Ut puerilis amor defluit omnis honor.	

From his mouth :

Celica regna, bone, m'. dent'. queso, patron. [Penas compesce, Requiem da, Virgula Jesse. —— †] Me precor, Amphibale, solvens ad sidera sume.

At the head of this, an older stone, for an abbot, had this inscription in Gothic capitals round the ledge, the brass of the figure and letters gone :

‡ . . . R'ICARD . . . I : ICI : DEN : DE : SA : ALME : EI-MERCI  
TUS : KE : PAR : ICI : PASSIS : PATER : ET : AVE : PUR : LALME : PRIES : E : TOUS :  
K : PUR : LALME : . . . UNT : TOUS : . . . AUNTE : IT : . . . RI R : . . . UNNUS.

On another, with a brass figure of a monk holding a heart between his hands :

Hic jacet frater Robertus Beauner, quondam huius monasterii monachus : qui quadraginta sex annis continuus et ultra ministrabat in divinis officiis majoribus et minoribus convent' monasterii p'scripti, videlicet, in officiis Vergi prioris, coquariorum, refectoriorum, et infirmarii; et in officiis subrefectoriorum et speru' convent. pro cuius anima, fratres charissimi, fundere preces dignemini ad judicem altissimum piissimum dom. Iesu Christum, ut concedat sibi suor. veniam peccator'. Amen.

On a label from his mouth :

Cor mundum in me crea, Deus.

From half a brass monk this label :

Misericordia tua, domine, adjuvahat me.

Another monk † praying to a cross, which stood between the Virgin and Saint John, has this label from his mouth :

Salva, Redemptor, plasma tuum nobile  
Signatum s'co vul' tui lumine,  
Nec lacerari sinus fraude demonum,  
Propter quos mortis exsolvisti pœna.

\* Abbot John Stoke. *Vide Sepulchral Monuments*, vol. II. p. 168, Pl. LXI.

† This Line is lost — the other two remain.

‡ *Vide Sep. Mon. I. 205, & seqq.*

A stone near the pulpit has, under a monk :

Ecce sacerdos eram, jam factus vile cadaver,  
Et cito pulvis erit: queso memento mei.  
Siste gradum qui me teris hic, & funde, precat'.  
Me deus ut levet hinc, ducat ad usque polum.  
Ricardus Stondon obiit . . . . die . . . . an. MV<sup>o</sup>. . . .

On his breast was :

Jesu Christ, Mary's son,  
Have mercy on the soul of Richard Stondon.

This, from the want of dates, was probably laid in the party's life-time.

On a stone in the choir, the lower half of a gentleman, and the whole figure of a lady, in brass; the inscription now reversed, and half gone :

Here lieth bartholomew halsey and florens his wyfe . . . .  
. . . . charity sey for those tweyn sowlis a pater noster and . . . .

By the pulpit :

Orate pro anima Henrici Grymbalde, Capellani,  
qui obiit primo die mensis Octobr. Anno Dni  
MVXXII. Cujus anima propitetur deus. Amen.

A knight \* in armour and cropt hair; his helmet, with an earl's coronet, under his head. Arms: Barry of 6 A. and Az. in chief three torteaux, quartering Hastings and Valence, earls of Pembroke; and under him this half of an inscription :

. . . . knyght, son and heir to Edmond erle of Kent  
. . . . d the fourth hole suster to our sovraine lady the  
. . . . yere of our lord A. 1480, and of the kyng  
. . . . ke: on whose soule God have mercy. Amen.

This is for Sir Anthony de Grey.

The tomb of abbot Wheathamsted is engraved in the second volume of the "Sepulchral Monuments of Great Britain." Under a surbst arch lies a slab, robbed of the brass figure of an abbot *in pontificalibus*, and the inscription round the ledge. On the fascia, above, on each side, is twice repeated, in bold relief, *valles habundabunt*, a device used by this abbot in allusion to his name; and in the spandrels, in quatrefoils, are his arms, three triple wheat-ears, with and without a chevron; and over the point of the arch four lions rampant; together with the three crowns of Mercia.

Ramryge's chapel, opposite, is adorned with the royal arms, the arms of the abbey, Mercia, Durham, Delamare, Ramryge, &c. &c. † on the fascia and on the base, the latter supported by rams holding crosiers, and having on their collars *ryge*, thus making the rebus of *Ram ryge*, which is repeated in rams' heads, and the four letters of *ryge* on small shields; and this inscription in capitals cut on the fascia :

Sancti Spiritus assit nobis gracia. Veni, Sancte Spiritus, reple tu-  
orum corda fidelium, et tui amoris in eis ignem accende. Amen. ‡

\* *Vide* Sep. Mon. Part 2. Plate C. p. 269.

† An eagle displayed — the saltire of the Abbey — the three crowns of Mercia — Ramryge — four lions rampant — the Abbey, impaling Ramryge — three eagles displayed — France and England quarterly, supported by a gryphon and a greyhound — a gryphon passant, within an orle of martlets — a lion rampant between eight roses — Delamare — the bishopric of Durham — three annulets — a bend between six martlets. — Some of these are many times repeated; and there appear to be twenty-nine shields without, and six within. J. B.

‡ This is a most beautiful and curious inscription, scarce ever seen by any body, in consequence of its height and the projection of the cornice; very perfect; but some of the letters are so extremely antiquated, or so awkwardly separated from each other, that it is difficult to understand them when seen. It begins at the east end on the north side, and ends in the middle of a word at the west end; begins again at the west end of the south side, and ends at the east end. J. B.

In the south aisle of the choir, close to the duke of Gloucester's tomb, a white slab, with the figure of an abbot pontifically habited and mitred, and at the four corners the Abbey arms, impaling three eaglets displayed on a bend, two of the coats supported by rams, and two by birds, and round it,

Per dicitur ut ex deo trinitas atque indivisa unitas: [confitebimur ei] quia fecit nobiscum misericordiam suam.

In the north aisle, near the transept, this:

Pray for Mawde Herrys, which leyth in this grave  
Desyre God hartelie her soule for to save;  
Whiche deceased the xv day of februarie;  
On whose soule almyghtie god have mycy.  
Anno domini millesimo ccccc  
tricessimo septimo.

Over the door leading into the choir out of the south aisle:

In memoriam venerabilis viri Johannis  
\* Thomae Hylocomii, Boscoducensis  
Apro Belas. huius opidii olim civis munifici, scholarachæ celeberrimi

On the floor of the south aisle, opposite the saint's chapel, a slab, with the figures of a man and woman, supposed to be Rauff Rowlat and his wife, with two or three boys and six girls. The arms gone: on a chief a lion passant:

..... Mchaunt of the staple at Calais,  
and Jane his wyfe, which Rauff decessed the .....  
day of .....  
in the yer of Our Lord God M V . . . and the —

Near it another, with a man and woman:

Hic jacet Robertus Farmer, mercator quondam intimus [*or infimus*] . . . . . ux. ej. qui obiit pmo  
die mensis Octobris A<sup>o</sup> D<sup>o</sup> MCCCCXL c. — [*probably 'enjus anima'*, &c.]

Another for Mr. Samuel Loft, alderman, buried 1707-8.

Over the door leading out of the choir to the north aisle, a mural monument for Edward Carter, late archdeacon of Saint Albans, who died 24 November 1687.

On the east wall of the saint's chapel, an epitaph in Latin, for John, eldest son of John Gape, jun. of this borough, esq. 1701.

Robert Nicoll, late of this borough, gent, and Mary his wife, daughter of John Gape, esq. She died 1685; he 1689.

In the south aisle, near Wheathamsted's tomb, a mural monument of a man in a cloak, kneeling, and this inscription :

Hoc exangue jacet clausum sub marmore corpus  
Radulphi Mainard, generoso stemmate nati:  
Nomina Johannes & Margeria parentum;  
Inclutus armigeri titulo dignoscitur ille;  
Haec germana soror Radulphi Rowlat equestri  
Ordinis, ac fratri fuit ex heredibus una.  
Hicse Deus summe, clemens, peccata remisit,  
Inque solo sedes concessit non perturbit.  
Erect. anno 27. die morti 14. Ian. 1613.

\* John Thomas was the first master of the grammar school, 1588 or 9, and was of "Tocquey, al. Boscoducensis, al. de Bois-le-Duc, apud Belgas. There is a much longer *poetical* inscription for him, copied in Chaunay, and at the bottom the figure of a skeleton. This poetry was the work of his distant successor John Westerman, whom I apprehend to have been the author of similar inscriptions commemorating the Patron Saint and the Duke of Gloucester, and perhaps some others. J. B.

Inscriptions for Margery Rowlat, late wife of John Maynard, esq. 1547; Margery Seale, late wife to Ralph Maynard, esq. 1619; Charles Maynard, esq. 1665, and his sister Mary, 1663, son and daughter to Auditor Charles Maynard, of Walthamstow, co. Essex, esq. who died 1665, aet. 67, and is buried at Eiston, with his brother William Lord Maynard, baron of Eiston in Essex.

Mural, for Barbara, wife of Edward Griffith, esq. 1678; Barbara her only daughter, 1679.

Farther west, another, with busts for Mr. John Thrale, merchant, 1704, and his wife Margaret, 1708.

A Latin and English epitaph, now quite illegible, written on the last pillar but one on the north side of the nave, for Sir John Mandeville; who, Weever says, might be born in this town, but that he himself had seen his tomb in a church at Liege. Behind this pillar a late sexton took up a large stone coffin, filled up with a kind of moist lime or plaster, in which were some bones and part of a skull.

In the south aisle, before the transept, this, under the brass figure of a monk :

Memorale domini Thome Rutlond quondam  
subprioris hujus monasterii, qui ex hac luce migravit  
xx. die mensis Augusti Anno Dni <sup>1615</sup> millesimo quingen-  
tesimo vicesimo primo: cuj. <sup>sic</sup> aie indulget Altissim.

Round the ledge :

..... in conspectu tuo egi, ideo deprecor majestatem tuam ut tu, deus .....

In the north aisle, where the transept opens, under two brass half figures and border :

Pray for the soules of Wilm. Stroder & Margaret his wif, whiche Margaret deceased the xxv. day of Marche the yer of our lord God MVXLIII. on whose soules ihu have my.

Close to the south door of the cloister is a handsome arch, superscribed,

Vir domini verus iacet hic Heremita Rogerus,  
Et sub eo clarus meritis Heremita Sigarus.

The latter of these hermits had a cell on Northaw Common, and silenced the nightingales which disturbed his devotion. One would have thought they should have contributed to it. Within the arches a holy water basin, removed hither from the south-west pillar of the choir, when the stairs of the gallery were built.

In the south aisle, upon the first pillar west of St. Cuthbert's skreen :

H. S. E.  
Johannes Jones, Wallus,  
Scholæ S. Albanensis Hypodidascalus literatissimus,  
qui,  
dum Ecclesia hæc anno 1684 publicis impensis  
instauraretur,  
exsculpsit sibi quoque monumentum,  
quod inscripsit  
Fanum Sti Albani,  
poema carmine heroico,  
hoc lapide, hac etiam æde, ævoq; perennius omni!!!  
Obiit anno 1686.

## Upon the second pillar:

William King\*, Esq. of Fineshade in co. Northampton, 10 March 1766, aged 60. This monument is erected to his memory by Anna Maria King, his disconsolate widow.

## On the pavement of the chancel or choir:

Mr. William Gressingham, Alderman of this Borough, dyed 16 Decem. 1724, æt. 38.  
 Timothy Motteux, of Leadenhall Street, London, Merchant, 2 April 1746, aged 64.  
 Richard Carter, Esq. 15 July 1735, aged 54.  
 Samuel Chamberlain, Esq. of London, 19 Februa. 1794, aged 80.

## On the pavement of the Saint's Chapel:

D. O. M. This vault is the property of Mrs. Mary Freeman Shepherd, who purchased and built it 1768 as a burial-place for herself and family: therein are deposited the earthly remains of Dr. Jonathan Grew and Mary his wife, Nathaniel Shepherd, Esq. and Mary his wife, Nathaniel Shepherd, Esq. their son, the beloved uncle, godfather, and benefactor of Mary Freeman Shepherd, and of Anthony Freeman, Gent. and Anne his most excellent wife, father and mother of Mary Freeman Shepherd, who desires to be buried here also, in whatever part of the world she may happen to dye.

Mr. John Selioke, Alderman, 22 April 1709, æt. 68.

John Gape, Esq. one of her Majesty's Justices of the Peace for this County, as likewise for the Liberty and Borough of St. Alban, being also an Alderman, and thrice Mayor, of the said Borough, and in the reign of K. Charles 2. Member of Parliament for the same, departed this life 20 April 1703, æt. 80.

## On the pavement of the choir, or central space under the tower:

Guilielmus Neale, hujus Burgi Aldermannus, bis Praetor, 19 Janua. 1733, æt. 59.  
 Mr. George Clarke, Alderman, 26 Februa. 1777, aged 52.

## On the pavement of the baptistery:

Mr. John Downs, 19 Novem. 1765, aged 67. Thomas Downs, Esq. 13 Septem. 1797, aged 60.  
 Mr. Henry Gregory, Alderman, 16 Novem. 1762, aged 67.  
 Mr. Richard Brabant, Alderman, 13 Janua. 1812, æt. 76.  
 Mr. William Carr, Alderman, and twice Mayor, 10 March 1732, æt. 59, the second time of his Mayoralty: he left two daughters, Ellen and Mehettabel.  
 Eleanor, wife of Mr. Charles Domville, 6 May 1775, aged 59. Also Mr. Charles Domville, 27 July 1775, aged 63.  
 Major John Richardson, 12 May 1773, aged 62. Mrs. Mehettabel Richardson, 14 Novem. 1805, aged 88.  
 Anne Willcocks †, 22 May 1788, aged 85. Margaret Lomax †, 12 Februa. 1800, aged 69.  
 Thomas Kinder, Esq. late of this Borough, 8 Septem. 1803.

Quin terram leviter premis, sacra est, amice;  
 Sub hoc marmore componit  
 Exemplar avi fugacis non pratereundum,  
 MARTHA BROWNE,  
 Matthaei Crutchfeild civis & solar. Lond. Janæq;  
 Obsequentissima filia,  
 Uxor autem charissima  
 Johannis Browne Med. Doctoris, de Lond.  
 Hoc in Oppido mati, & has in æde renati.  
 At qualis femina,  
 Divinis animi corporisq; ditata bonis,

\* He is elsewhere styled William Paine King: his widow was sister to Sir James and Sir George Colebrooke, Baronets, and was afterward married to Edwin Lord Sandys, whose widow she died 1 Nov. 1806. J. B.

† Sister and Daughter of Caleb Lomax, Esq. of Childwick in St. Michael's, formerly M. P. for this Borough. J. B.

Suavisimis moribus, ingenio peracuto,  
 Piam, probam, jucundam cogites, ipsissima est mea.  
 Uni placere studuit, & Deo placuit & omnibus.  
 Quæ Marthæ primogenitæ superstes  
     Hic juxta concepultæ.  
 Anno post nuptias altero fèrè exacto  
 Anno Salutis **MDCCLXVIII.** aet. **XXIX** inuenit  
 Tergeminis parvundis cum incubusset fortiter,  
 Nono post di<sup>r</sup> Feb. **VIII.** (prò dolor) occubuit:  
 Ex quibus binos (favit Deus) vitales cara pignor  
     Desiderio sui leniendo post se reliquit.  
 Abi, lector, vitæ sic institute si pennas pœcideris,  
 Virtus tua celari nec possit, vel lapides loquentur.  
 Cara fugis, nec te lachrymæ flexere parentis,  
     Nec dulces nati, nec pia cura viri.  
 Quippe vocat Christus, proles tibi bina pœcivit,  
     Nos sumus haud longè turba futura comes.  
 Hæc justa defunctæ persolvit Marius mōrens J. B.

On the pavement of the nave :

Edvardus Reynolds Armig. 30 Junii 1769, aet. 83.  
 Johannes Smith Armig. 22 Martii 1775, aet. 71.  
 Mr. Franci Halford, Alderman, 14 Decem. 1715, aet. 64.  
 John Cowper, Esq. Alderman, 31 May 1805, aet. 73.  
 Susannah, wife of John M'Taggart, Esq. of London, 24 Janua. 1801.  
 John Turner, Alderman, 14 August 1716, aged 36.  
 Johannes Hunt, Bibliopola, 6 Mart. 1722.  
 Ralph Bayly, Alderman, 8 May 1792, aged 68.  
 Mr. Joseph Marshall, Alderman, 27 May 1718, aet. 57.  
 John Tisdall, Alderman, 13 Novem. 1707.  
 Robert Beaumont, Alderman, 21 Decem. 1733, aged 39.  
 Mr. Thomas Ramridge, Alderman, 17<sup>th</sup>, aet. 55.  
 Robert Atcherley, late Lieutenant and Paymaster of the Rutland Fencibles, 22 Februa. 1795, aged 26.  
 John Walthoe, Esq. Alderman, 15 August 1778, aged 83.  
 Thomas Kitchin, senr. Esq. 23 June 1784, aged 66.

Over the small arch on the south side of the west door is a small tablet of different coloured marbles, with a large urn over the top of it :

In an adjacent Vault are deposited the Remains of Francis Carter Nicoll, Esq. who dyed 1 June 1782, aged 58 years. Anne Nicoll his Relict, who dyed 19 March 1793, aged 67 years. Elisabeth Nicoll their Daughter, who dyed 9 March 1797, aged 43 years. Likewise of Samuel Nicoll of Court Lodge in Sussex, Esq. who married Sarah, the other Daughter of the above Francis Carter and Anne Nicoll, and dyed 27 April 1787, aged 43 years. And also of Sarah, the Relict of the above Samuel Nicoll, who in 1790 married the Rev. Richard Rideout, and dyed at Court Lodge 24 March 1809, aged 50 Years. The only Child of the said Sarah by her first Husband dedicates this Monument as a Tribute of sincere Affection and Respect to the Memory of a beloved Mother.

On the pavement of the south aisle, opposite the door leading into the chancel :

H. S. E. pars mortalis Mungonis Herdman Arm. inter Duces Classicos multa cum laude commemorandi; fortis animo  
 morum suavitatem felicissime commisicit, et militavit non sine gloria sub auspiciis Annæ et Georgii: multam corporis ægri-  
 moniam impavide sustinuit, pati sciens, meliora sperans. Decessit **VIII** die Martii A. D. **MDCCXXVI.** aet. **XLVI.**

On a tablet of clouded marble at the south end of St. Cuthbert's skreen:

Near this spot are deposited the Remains of William Coleman, Esq. of Enfield, Middlesex, who dyed August 2, 1805, aged 69 years: he was for many years one of His Majesty's Justices of the Peace for the above County, the duty of which office he faithfully discharged.

On the pavement of the north aisle, where the transept opens:

Mr. William Firth, late Alderman, 14 Februa. 1760, aged 43.

Francis Carter, Alderman, 8 April 1743.

William Nicoll, Alderman, 20 April 1746.

Mr. Robert Baskerfeld, 58 years Alderman, 21 June 1804, aged 83.

On the pavement of the north aisle:

Sept. 19, 1798, John Kent, æt. 80, upwards of half a Century Clerk of this Abbey.

On a marble tablet against the wall of the north aisle:

Near this place lyeth, with her Mother and many of her neareſt Relatives, the Body of Zipporah Sierra, Spinster, who dyed 15 Janu. 1805, aged 85 years. She delivered the Poor that cried, and the Fatherless, and him that had none to help him. The blessing of him that was ready to perish came upon her, and she caused the Widow's Heart to sing for joy.

On a tablet of white marble, against the west wall of the south transept:

H. S. E. Ptolemaeus James A. M. Filius Caroli James S. T. P. natu maximus, quorum ambo olim erant Aedis Christi Oxonie alumni: hic hujusce Sancti Albani schole Archididascalus literatissimus, cui hac villa multum debuit: ille in ecclesia Divi Pauli Londinensis Praebendarius de Islington, et Sancte Helenæ ecclesie Londini predicator assidus, doctus, pius; natus Octob. xix. MDCLXXI. denatus Apr. xxvi. MDCCXXIX. obiit anno ætatis sue LVIII.

Nemine ex hac domo superstite, quidam Sanctæ Helenæ, impensis suis, pastoris dignissimi adhuc memores, tabellam hanc renovari curaverunt.

On the pavement of the south transept:

Mr. Stephen Adams, late Alderman, 26 June 1700, aged 72.

Mr. Matthew Hubbard, Alderman, 11 July 1713, æt. 53.

On a tablet against the west wall of the north transept:

Joseph Handley, M. D. thrice Mayor of this Borough, and Justice of Peace for the County, 11 Feb. 1782, aged 73.

At the north end of the north transept is a white marble sarcophagus, with a figure of History sitting on it, reclining on her left arm, holding in her hand a pen\*, with which she writes in a book, while two other books lie under her feet. Below is this epitaph:

To the Memory of  
Christopher Rawlinson, of Cark-hall in Cartmel, in the County of  
Lancaster, Esq. whose Remains are deposited in a Vault near this Place.  
He was Son of Curwen Rawlinson, Member of Parliament for the Town  
of Lancaster, and Elizabeth Monk, Daughter and Co-heir of the loyal  
Nicholas Monk, Lord Bishop of Hereford, Brother to General Monk  
Duke of Albemarle. The said Christopher was of Queen's College, in Oxford,  
and published the Saxon Version of "Boethius de Consolatione  
Philosophie" in the Saxon Language. He was born in the Parish of  
Springfield in Essex, June 13, 1677, and died in Jan. 1733.  
This Monument was erected pursuant to the Will of his Cousin and  
Co-heiress Mrs. Mary Blake, youngest Daughter of Roger More  
of Kirkby Lonsdale, in the County of Westmoreland, Serjeant at Law,  
and Catharine Rawlinson, Sister of the said Curwen Rawlinson.

\* Long since broke off by some mischievous person. J. B.

Under the great south window is a handsome tablet of light grey marble, on which is the following inscription :

In the Vault at the foot of this Stone lye the Remains of Henry Pye Rich, of Manchester Street, in the County of Middlesex, Esq. late one of His Majesty's Commissioners under the Sixth Article of the Treaty of Peace between Great Britain and the United States of America : he dyed beloved, respected, and sincerely regretted by all who knew him, on the 18th day of July 1809, aged 73 years.

Above the tablet is a pedestal, from which rises a column, near the top of which is a wreath, and upon the top a large urn, all of white marble. Behind the column is a pyramidal back ground of very dark grey marble.

On new-paving the nave, the brassless slabs were taken up, and laid in a row on each side.

Under the great west window, the following inscription commemorates the holding of a Parliament in this Church in the reign of Henry VIII. and again in that of Elizabeth, during a plague :

Propter vicinii situm, & amplum hujus templi spatium ad magnam confluenciam multitudinem excipiendam opportunum, temporibus Hen. VIII. R. & denuo R. Elizabethæ, peste Londini seviente, conventus juridicus hic agebatur.

Princeps Dei imago, Lex Principis opus, Finis Legis Justitia.

In the school are these inscriptions :

Repaired and beautified 1 Geo. 1715.

W<sup>o</sup>. Neale, / Governors.  
Tho<sup>o</sup>. Ramridge, }  
                          }

St. Alban's School repaired and beautified 1755.

Mr. Alderman Stirling,  
Mr. . . . .            } Governors.  
Mr. Alderman Baskerville,

Head Masters :

John Thomas, 1588.  
Thomas Hayward, 1596.  
. . . Norton, 1601.  
Thomas Gibson, 1603.  
. . . Steed, 1620.  
James Shirley \*, 1623.  
John Westerman, 1625.  
John Harrar, 1626.  
Thomas Creswell, 1637.  
Alban Plumtree, 1644.  
John Ditchfield, 1652.  
Francis Handslope, 1659.

Edward Carter, A. M. 1662.  
Charles James, D. D. 1669.  
John Fothergill, A. M. 1695. Discharged 1725. Re-elected 1728.  
John Cole, A. M. Archdeacon of St. Alban's, 1740. Died 29 August 1754.  
Benjamin Preedy, 7 Sept. 1754. Resigned 5 July 1775.  
James Preedy, M. A. 16 Aug. 1775. Resigned 6 March 1776.  
Joseph Spooner 3 April 1776. Died . . . Oct. 1796.  
John Payler Nicholson, A. M. 24 Novem. 1796. Resigned 10 March 1803.  
William Mogg Bowen, A. M. 30 March 1803.

" St. Alban's School,

The Royal Founder Queen Elizabeth.

Benefactors :

King James the First.  
Sir Ralph Rowlt.  
Thomas Hall, M. D.  
Richard Ramshaw, Esq. Serjeant at Arms.  
Richard Plat, Citizen of London.

\* Of whom see the Biographical Dictionary, vol. XIII. p. 381.

\* Sir Samuel Grimston, Bart.

\* Benjamin Mott, Citizen of London.

\* Joseph Marsh, Esq.

\* Dr. Evans.

\* Stephen Adams, Alderman of this Borough.

\* John Cole, Rector of the Abbey.

\* Charles Hale, Gent.

Those marked \* were Benefactors to the Library.

Over the School-door is painted this inscription :

Schola S<sup>o</sup> Albani.

Quae Divae Marie jampridem nomine dicta est,

Literulis celebrem fecit Elisa domum.

Quid vetat ingenuas pietati jungier artes?

Hinc, illinc, verne est religionis honos.

Saint Alban's Abbey was governed by a succession of forty Abbots :

1. Willegod, died 794.
2. Eadric.
3. Vulsig.
4. Wulnoth.
5. Eadfrid, 943.
6. Ulsin.
7. Alfric I.
8. Eldred, about 969.
9. Eadmer, rebuilt great part of the Church and Monastery out of the ruins of Verulam.
10. Leofric, died 1006.
11. Alfric II.
12. Leofstan, died temp. Edv. Confessor.
13. Frederic, incurred the displeasure of the Conqueror.
14. Paul of Caen, elected 1077, built the present Church; died 1093.
15. Richard de Albini, elected 1097, who dedicated the Church 1115; died 1119; buried in the Chapel of St. Cuthbert, which he built, adjoining to the Church.
16. Geoffrey de Gorham, built a hall for the reception of strangers, and died 1146; buried in the Church.
17. Ralph de Gobion, built the abbot's chamber; died 1151.
18. Robert de Gorham, nephew to Geoffrey; died 1166; buried at the feet of Abbot Paul.
19. Simon, died 1183.
20. Warren de Cambridge, died 1195.
21. John de Cella, or of Studham, prior of Wallingford; died 1214.
22. William de Trumpington, rebuilt St. John's Chapel, and dedicated it to St. Cuthbert, St. John Baptist, and St. Agnes; died 1235.
23. John de Hertford, died 1260.
24. Roger de Norton, died 1290.
25. John de Berkhamsted, died 1301.
26. John Maryns, died 1308.
27. Hugh de Eversden, died 1326.
28. Richard de Wallingford, died 1335.
29. Michael de Mentmore, died 1342.
30. Thomas de la Mare, prior of Tinnmouth, died 1396.  
[These four last were buried before the steps of the altar.]
31. John de la Moote, built the abbot's house at Titmarsh, and died 1400; buried in the Chapter-house.

32. William Heyworth, made bishop of Lichfield 1420; died 1447; buried here.  
 33. John de Wheathamsted, resigned 1440.  
 34. John Stoke, prior of Wallingford, died 1451, or, as Newcourt, 1462.  
     John de Wheathamsted, re-elected, died 1460.  
 35. William Alban, died 1476.  
 36. William Wallingford, made the high altar, and a chapel, and tomb for himself near it, not now to be found; died 1484.  
 37. Thomas Ramryge, died 1524.  
 38. Thomas Wolsey, cardinal, elected 1526, held this abbey *in commendam* with the archbishopric of York; died 1530.  
 39. Robert Catton, prior of Norwich, died 1538.  
 40. Richard Boreman de Stevenache, surrendered this abbey 1539, and had a yearly pension of 400 marks for life. He died of grief, within a fortnight after hearing of the death of Queen Mary, who intended to restore this house. He had purchased the Church, to save it from destruction.

Pope Adrian IV. surnamed Breakspear, born at Abbots-Langley in this neighbourhood, constituted the Abbot of St. Alban's first Abbot in England in order and dignity, as St. Alban was the English Proto-martyr, 1154. Pope Honorius, 1218, confirmed to the Abbot and his successors episcopal rights, and exempted them from the jurisdiction of the Bishop of Lincoln, their diocesan\*.

Of the state in which the Abbots of this opulent monastery lived, we may judge from the following account by Mr. Robert Shrimpton, who was three times mayor of the town, and died in the beginning of the seventeenth century. He lived when the Abbey flourished, before the Dissolution, and remembered most things relating to the buildings of the Abbey, the regimen of the house, the ceremonies of the Church, and grand processions; of all which he would often discourse. Among other things, that in the great hall there was an ascent of fifteen steps to the Abbot's table, to which the monks brought up the service on plate, and staying at every fifth step as a landing-place, sung a short hymn. The Abbot usually sat alone, in the middle of the table; and when any nobleman, or ambassador, or stranger of eminent quality, came thither, they sat at his table towards the ends thereof. After the monks had waited a while on the Abbot, they sat down at two other tables placed on the sides of the hall, and had their services brought in by the novices, who, when the Monks had dined, sat down to their own table.

Of the various buildings and offices contiguous to the Abbey, nothing now remains but a substantial gate-way, of hewn stone, leading into the Court from the north, now converted into a prison; to which corresponded another, next the river, taken down in 1722.

The Church was made by Edward VI. a rectory, valued at £10 *per annum*, at which rate the Rector was to pay tenths and first-fruits, and a Parish Church for the Borough, and the inhabitants of the chapelry or parish of St. Andrew, whose Church stood on what is now an orchard on the north side of the Abbey Church; and the whole of the parish was to be accounted in this. The patronage is in the Mayor and Aldermen.

King James the Second granted to trustees the advowson of the parish churches of St. Mary Northchurch and Much Mundane, to present the Rector of St. Alban's to whichever of the two should first become vacant; and, the Rector of St. Alban's being once instituted to it, the grant was

\* This appears to have been done by Adrian IV. Vide Newcourt, p. 65. J. B.

to be void as to the other. On the death of Mr. Carter, Much Mundane rectory was conferred on Mr. Cole, archdeacon of St. Alban's; but on Mr. Cole's death the Rector of St. Alban's had it not; the Crown presented, the trust being reputed expired.

The Church was repaired by brief in 1623, as may be inferred from an inscription in verse under the eighth window of the south aisle, now almost effaced, but preserved by Sir Henry Chauncy; again in 1683; and by another since. The south transept has drawn out its beams, and come forward. The south window, which resembled its opposite, was blown in during the great storm in 1703. This transept was repaired, 1783, with part of £100 saved or collected for the use of the Church.

PLANS,  
ELEVATIONS, SECTIONS, AND SPECIMENS,  
OF THE  
ARCHITECTURE AND ORNAMENTS  
OF THE  
ABBEY CHURCH OF ST. ALBAN.  
BY J. CARTER, ARCHITECT.

PLATE I.

ORNAMENTAL Title Page.

View (looking east) in the porch on the left of the centre ditto of the west front, entering into the north aisle of the Abbey Church of St. Alban.

In place of the door itself, the Title of the Work is introduced. On the two brackets, above the point of the arch of the door-way, once stood two statues. The columns, with ornaments between them, are detached from the walls.

PLATE II.

Plan of the Abbey Church of St. Alban, and the site of the Monastical buildings that were once attached to it.

A. Ruined wall running to the abbey gate-house; which gate-house is a large and magnificent edifice; it is now converted into a common prison. A. (repeated) Ruined wall. B. Ruined gate-way, entering into the site of the abbey buildings. C. Ruined windows in wall to ditto. These vestiges, excepting the gate-house above mentioned, are all that remain of the monastic portion of the abbey. D. Site of the cloisters. E. Remains of the interior part of the north cloister attached to the south aisle of the nave. F. Remains of the door-way, entering into ditto aisle. G. Doorways into north and south aisles of the choir. H. I. Entrances broke through the walls of this part of the church, (supposed in the sixteenth century,) making a common thoroughfare from the town into the fields, &c. J. Door-way into the vestry of Our Lady's Chapel. K. Supposed entrance from a destroyed chapel on the external part of the edifice at this situation. L. West front. M. Centre porch. N. Remains of porches on each side of ditto, entering into the north and south aisles of the nave; their western walls being destroyed, the voids are now filled in with common rubble masonry. O. Nave. P. Side aisles of ditto, and the choir. Q. Avenue, once communicating with the cloisters. R. Recess. S. Holy water basin, of rich sculpture, brought from some other part of the church. T. Niche. U. This pier is hollowed into a circle, as seen from the gallery above, and imagined to contain a circular stair-case; but the communication to it at present is unknown. V. From this point to the west end of the nave

the architecture is of the Pointed order; which mode is continued from the west end to W, the other architectural portions of the nave being of the Saxon order. X. North transept, of Saxon architecture. Y. Recesses (once chapels), with remains of altars. Z. South transept, of Saxon architecture. A 2. Recesses (once chapels), altars entirely destroyed. B 2. Entrance into C 2, grand avenue, which avenue communicated with the cloisters and the eastern part of the monastic buildings, each end now walled up. D 2. St. Cuthbert's altar (or screen entering into the choir). E 2. Choir. F 2. Great centre tower. G 2. Abbot Ramridge's monumental chapel. H 2. High altar. I 2. Abbot Whethamsted's monumental chapel. J 2. Feretory, or chapel, where the shrine of St. Alban once stood. K 2. Presses, which contained the furniture of the high altar; over the presses an oratory. L 2. Duke Humphrey's monumental chapel. M 2. Five grand arches (now walled up), giving the entrance into the east double aisle (singular instance) of the choir. N 2. Easternmost portion of ditto double aisle, with its central introduction to Our Lady's chapel. O 2. Low wall, or screen, supposed to have been run up when the first division of the double aisle was converted into a common thoroughfare. P 2. Our Lady's chapel. Q 2. Site of the altar; on the right of which, in the south wall, are the remains of the three priests stalls, of most admirable work: this chapel is converted into a school-room. R 2. Vestry. S 2. Door-ways. T 2. Windows. U 2. Steps. V 2. Graves: many of these memorials (some shewing enrichments done with lines, others containing brasses of figures and architecture) remain in good preservation, and in their original situations; while the rest have been removed to various parts of the church, and much mutilated. W 2. Magnificent brass of Abbot Ramridge, exhibiting his effigies, accompanied with architectural and ornamental embellishments, of the most elaborate engraving. X 2. Grave-stone of the late Mr. Kent, clerk; an honest man, and an admirer and preserver of our antiquities. Y 2. Site of the shrine of St. Alban. Z 2. Steps descending into the vault of Duke Humphrey, where his bones are yet to be seen. A 3. Dotted lines, shewing the forms of the painted panels on flat ceilings. B 3. Dotted lines, shewing the forms of the timbers, as coverings in these situations. C 3. Dotted lines, shewing the forms of the groins. Those walls shaded of the darkest tint are the oldest constructions, being Saxon.

Those walls of lighter successive tints express later alterations and additions, in various styles of architecture, as they followed each other in construction and in dates.

The longitudinal section runs the length of the church, from west to east, giving the north aspect of the nave, north transept, choir, double eastern aisle, and Our Lady's chapel.

The transverse section runs from north to south, giving the east aspect of the north transept, centre tower, (within the grand supporting arch, the high altar is seen,) and south transept.

### PLATE III.

Elevation of the west front of the Abbey Church of St. Alban.

This front is evidently a made-up piece of architecture, previous to, or soon after, the Dissolution, when the original work was nearly destroyed; parts of which remain (of a very distant date) in the centre porch and niches right and left of the arch to ditto. The buttresses and west windows mark the style of the sixteenth century. The blank walls constituting the present fronts to the north and south aisles of the nave, have entirely obliterated the original door-ways into the side porches, and the windows (lighting the aisles) over them. The buttresses recent brick-work. On the left of the front, part of a wall, and a door-way. On the right, part of a ruined wall (A. in plan). In the distance, the west aspects of the north and south transepts, and centre tower; each remaining in their original forms, excepting the buttresses, which are recent brick-work. On the basement story of the south transept some of the interior arches of the east cloister remain. The west end of the avenue (C 2. in plan) also appears, headed with a modern shed-like covering. The small arches in second story of the centre tower light a gallery of communication to each side of the tower.

### PLATE IV.

Elevation of the south front of the Abbey Church of St. Alban.

In this front some of the Saxon architecture, with the various succeeding styles of the Pointed order, are seen. At the western extremity on the first story, is the return of the recent made-up west front, shewing brick and rubble buttresses, with a common shed-pointed window. The windows between the three first divisions of buttresses on first story, walled up; as is the case in the fifth division of ditto. The succeeding seven divisions have their windows, and below them eight of the internal arches of the north cloister, and the door-way (much dilapidated, and repaired with brick-work) entering into the nave. The transept then commences; but, previous to its description, the second, or centre aisle story of the nave, is to be noticed. Nearly the whole line of windows, extending to the three last divisions, are in good condition; and, with the preceding work of the first story, appear to give the style of the fourteenth century. The three last divisions of windows, with the arches below them, (which arches originally gave the internal front of the gallery over the side aisle, the external parts being destroyed;

they are now filled with windows and tracery of the sixteenth century,) display Saxon work. The battlements, to each story, recent brick-work. The transept next occurs, and before its basement wall is the south side of the avenue (C 2. in plan). The tracery to the great window of this transept is copied from that of the north transept, (work of the sixteenth century,) as the present filling-in is done with common wood framing. The piers on each side this window, with remnants of arches, and small circular compartments, with the small circular tower on the left, Saxon work. The small octangular tower on the right, work of the sixteenth century. The centre tower similar to its western aspect.

The further portion of the edifice to be discussed will extend to the extremity of the double aisle of the choir. In the first division of the first story are vestiges of the internal arches (attached to the wall of the south aisle of choir) of a destroyed chapel, and the supposed entrance (K. in plan) from it in ditto aisle. In the five following divisions the windows are of various styles: first window, sixteenth century; second ditto, fourteenth century; fourth and fifth ditto, thirteenth century. First and second door-ways, sixteenth century. The windows to the second story of the choir are apparently of the sixteenth century. On the piers between each of these windows are preparations for flying buttresses, as supports springing from the walls of the side aisles; but it is not known whether such buttresses have been destroyed, or if they ever were executed. The eastern extremity of this upper story is in a complete state, as to its design. Battlements, recent brick-work. Above the eastern exterior of the double aisle of the choir rises an octangular turret, containing stairs. Continuing the line of the first story, Our Lady's chapel takes place; its design remains very complete, with buttresses, windows, and their varied tracery, entablature, parapet, &c. strongly denote the style of the fourteenth century, a period when our ancient architecture flourished in its utmost splendour, under the patronage of that august monarch Edward the Third. The attached vestry, near the east line of the chapel, has been deprived of its original windows, those substituted being of the sixteenth century.

### PLATE V.

Longitudinal section (from west to east) presenting the north side of the interior of the Abbey Church of St. Alban.

The first object to be noticed is the centre west porch, perfect in all its parts: Order, that of Henry the Third. Clusters of columns at the angles (detached) support the groins. On a stone seat rise detached columns and arches, forming recesses: above them other recesses, and of the same design. On entering the church the whole range of the building is seen, and seen without any modern masonic adulterations. The range exhibits most of the orders of architecture, from the earliest Saxon down to that of the Tudor construction. The original building was of great extent, as the nine divisions westward from the centre tower, and the tower itself, are of Saxon work. How far the original church extended westward cannot be now ascertained, but it is probable that it terminated nearly where the more modern work begins. There

are likewise vestiges of Saxon work eastward of the centre tower, where the choir was carried on in that mode, but destroyed for other introductions in the Pointed style. The transepts stand wholly of Saxon work, and retain their original plan: the dimensions are on an extensive scale.

Cutting through the west window, the first four divisions are on view: they are of the Pointed order, and appear to bear the style of the thirteenth century. Clusters of four columns, attached to an octangular pier, support the arches of the first story. The windows in the side aisle obliterated. The gallery story, consisting of clusters of columns, support double arches. In the spandrels of the arches of the first story are small clusters of columns, rising from consoles, which indicate a support to the principal cluster of columns of the gallery. The third, or window story, has its piers set with columns and compartments: through the thickness of these piers runs a gallery of communication. The windows are of the early simple pointed form, without mullions or tracery. The Saxon work next comes under notice, in nine divisions, made out by piers worked on the first story into breaks; the centre, or principal one, rises the whole height of the elevation; the other breaks, right and left, run into arches. In the aisle, pointed windows, with mullions and tracery, (work of the fifteenth century,) have been inserted. The second story, once a gallery, but destroyed, has small piers and plain arches, which opened into the gallery. These arches have been filled with common windows of the sixteenth century. The third story has its windows complete, except in the first division, which has one in the style of those added at the gallery of communication westwards. The fifth pier of the first story has been worked into a column and capital of that early and simple cast, which it is natural to infer first came into practice after the disuse of the regular Roman order. The sixth and seventh piers have been cut into on the first story; and against the latter pier is the section of St. Cuthbert's altar, or screen, entering into the choir. The entire ceiling, from the west end to the centre tower, a flat one, of the sixteenth century.

Centre tower: the piers, their breaks and arches, correspondent to the preceding divisions, rise nearly to the height of the nave. Much of the breaks in the lower halves of the piers cut away; an expedient which not only disfigures the design, but renders the support of this part of the edifice extremely precarious. Above the heads of the great arches is the gallery of communication round the tower: next tier two large windows, with breaks and arches: over their heads is laid a flat ceiling, style like that of the nave. A modern flooring succeeds. The loft next seen has plain double windows. In the thickness of the walls, right and left, the galleries to the different stories of the tower are in section. To what height the interior of the tower was originally left open to view from the choir, whether to the platform of the elevation, by way of lanthorn, as at York, Durham, Lincoln, &c. or otherwise, is uncertain. In the sixteenth century it opened to the ceiling of that date, as above; at present a painted coved ceiling is thrown over the heads of the great arches, to the loss of much architectural scenery, for the common purposes of ringing, chime, and bell lofts. Through the great arch is seen the door-way to stairs in north-west angle of north transept: first story of windows and above them a part of the great north window; a work of the sixteenth century. The whole of the interior of this tower

(except the above mullions and tracery) is of the pure primitive Saxon workmanship.

Five grand divisions, apparently of the style of the fifteenth century, succeed, marking out the rest of the choir. The clusters of columns supporting the arches are free from intermediate breaks or grounds. The gallery story is partially left open in the two centre arches: corresponding compartments on each side. The turns in the tracery of the windows, it may be presumed, are cut away, as their present finishing is not in harmony with the surrounding lines. The third arch of the first story is filled with one of the most splendid monumental chapels in the kingdom, erected to the memory of Abbot Ramsey. Against the fourth arch is seen in section the high altar screen: behind it, and within said arch, is a doorway from the side aisle. The fifth arch contains the amburries for the altar utensils, &c. and an oratory over them. This portion of the arrangement, from the back of the high altar to the eastern wall, is the feretory. In the east wall is the section of the centre great arch, galleries of communication, and east window above them. The groins are lofty, and of a grand turn, constructed in solid masonry, to the height of the cluster of shields; which, with the groins above them, are wood-work: the whole of the groins and shields gilded and painted. Roof, modern. At the east end of the roof an octangular turret for stairs.

The three divisions in succession, their base line descending from that of the choir, give the double eastern aisle of the choir: style thirteenth century. In the first division a door-way, broke through at this point, with steps, &c. and the low screen in section. An octangular pillar supports the first arch on the right; clusters of columns support the other two arches. Ceiling flat, similar to that in the nave. From the second cluster of columns rises the great arch in section, entering into Our Lady's chapel. This chapel is peculiarly beautiful in its design, exceeding rich in its parts, and full of that happy variety, in its ornamental display, (seen in the mullions and tracery of the windows,) which ever distinguished the style of the fourteenth century; this chapel being an undoubted performance of that period. The groins spring from canopies, but no niches appear below them. A niche, with a pyramidal head, occurs in the first pier. The east window is in section: the external buttresses conclude the line of the edifice. The roof modern.

It may be noticed, that there does not remain any of the antient wood decorations to the church, such as stalls, reading desks, pulpit, &c. except the amburries, and oratory over them, in St. Alban's feretory, whereon are some of the finest carvings in oak, of the legend of St. Alban, diversified foliage, and elaborate traceries.

#### PLATE VI.

Transverse section, (from north to south,) presenting the east side of the transepts in the interior of the Abbey Church of St. Alban.

The elevation is wholly Saxon: the style is a continuation of that of the nave; and the only variation noticeable is in the gallery story, where in each division double arches are introduced instead of one general arch, as is apparent in the nave, the gallery there having been destroyed, as before observed.

Cutting through the north great window, the line of the north transept, centre tower, and south transept, is presented. In the two first arches of the first story of the north transept are chapels with vestiges of altars: windows of the sixteenth century have been worked in the wall. Within the third arch the east end of north aisle of the choir is seen. Within the great arch of the tower (similar to its northern aspect, Plate V.) is on view the high altar, and part of the great east window over it. Within the fourth arch (south transept) the east end of the south aisle of the choir is seen. The fifth and sixth arches walled up into recesses or chapels, with door-ways of the Pointed style. After cutting through the south great window, the grand avenue (C 2. in plan) is in section. The second and third piers of the north transept, those of the tower, and the fourth pier in their centre breaks, dilapidated. Too much reprehension cannot be expressed against this disfiguring and dangerous expedient. The gallery is formed with two governing arches, and two subservient ones within them; each separated by columns, exhibiting a continued variety in their shafts by means of horizontal band mouldings. The third story has, like the nave, preserved its primitive windows. Roof modern. At the extremities of the section, north and south, octangular turrets, for stair-cases; their style that of the sixteenth century.

#### SPECIMENS OF THE ARCHITECTURE.

##### PLATE VII.

Parts of the west front of the Abbey Church of St. Alban, drawn to a larger scale.

A. B. Compartments with shields of arms: first, arms, abey of St. Alban; second, arms of the Welch princes. The drapery and ornaments surrounding the shields are evidently the embellishments of the sixteenth century, when the present front was made up. C. Niches on each side of the centre entrance, which are part of the original front. Columns support the heads of the niches; the space within their lines, contrary to the usual manner, such as receding into half rounds or half octagons, project with an ogee face. In the grounds below the niches are circular compartments, with flowers. D. Plan.

E. Double entrance into the nave, as seen within the centre porch. Half the double clusters of columns at the angles support the principal arch and groins in a parallel direction: the other portion of them support (in section) the corresponding arches and groins north and south. In the centre of the entrance a small cluster of detached columns, which, with similar columns, and grounds right and left, support the arches of the entrance. Above the arches a treble recess of columns and arches. At the extremities of the porch two tiers of recesses, with columns and arches, in section. The style expresses that which prevailed during the reign of Henry the Third. The oak doors (fifteenth century) are profusely enriched with compartments and tracery. On each door are wicket, or smaller door-ways, distinguishable by their sweeping pedimental heads and small buttresses on each side of the openings. F. Plan. The arrangement of the detached columns is not only scientific, but made out upon the masonic three in one system.

G. North side of the porch. A portion of the detached columns supports the principal arch and groins as above. The two tier of recesses are well disposed, and pleasingly varied. Angels occupy the spandrels in the first tier. H. Plan.

##### PLATE VIII.

A. Seventh division of the nave on the south front of the Abbey Church of St. Alban, drawn to a larger scale.

On the first or aisle story are the internal arches of the north cloister, and springings of the groins supported by columns, as is the tracery between the arches: bases buried. A double splay string shews the height that the groins took, as between the windows buttresses are seen rising from that point. The windows to the aisle are of a plain turn in their tracery. The space from the battlements to the sill of the windows of the upper story was once the internal part of the gallery over the side aisle, and the two tiers of blockings left thereon were for the support of cross arches and timber work. The upper windows have columns supporting their arched heads. In the frieze of the entablature, a line of human heads. The other window, specimen on the left, is selected from those more westward on the same line, evincing some variation in the architecture: columns equally support the heads of the windows and recesses between them. B. Plan of the cloister lines. The style of the architecture is of the fourteenth century.

##### PLATE IX.

A. Fourth division of the choir on the south front of the Abbey Church of St. Alban, drawn to a larger scale.

The window of the first or aisle story (fourteenth century) well designed, and in fine proportion: the tracery, a curious combination of the masonic three in one, and given in three instances. Three heads of the mullions, three circles, and three turns in each circle. The buttresses and cornice are in strict unison with the window. The window in the upper choir story has been undoubtedly deprived of the appropriate turns to each arch in the head of the window. The octangular columns, and other masonic lines on the piers of each window, are calculated to receive flying buttresses from the walls of the aisle; but whether they have been destroyed, or were never executed, is at this time unknown. B. Plan.

##### PLATE X.

Divisions on the eastern part of the south front of the Abbey Church of St. Alban, drawn to a larger scale.

A. First division of the double aisle of the choir. The door-way broke in the wall during the sixteenth century; the windows (style thirteenth century) have columns; tracery simple; the buttress has curious splay, with a characteristic niche. The entablature is also appropriate. B. Plan.

C. Two divisions of Our Lady's chapel. The traceries are fine, and diversified in the most excellent manner possible. The buttresses are likewise curious in the spays; they are set in two tiers, each tier finishing with a pyramidal head. The upright remains complete, having its plinth mouldings,

string, cornice, and parapet. Style fourteenth century. D. Plan.

E. part of the last division of Our Lady's chapel. Before the line is the vestry, with the sixteenth century window. The window of the chapel is seen in part; its form a triangle, inclosing a circle, tracery accordingly.

#### PLATE XI.

A. Third division, internally, of the nave (style thirteenth century) of the Abbey Church of St. Alban, drawn to a larger scale.

The architrave to the arch of the first story has a profusion of mouldings; the architraves to the other stories shew fewer mouldings; and the capitals to the columns in the spandrels of the arches of the first story are wrought with foliage. In the spaces between the columns, and in the architraves of the gallery story, is the diagonal ornament. In the spandrels of the arches of the third story are the timbers rising from angels, (bearing shields of arms,) which support the flat ceiling (work of the sixteenth century).

For the general description of this division see Plate V. B. Plan.

#### PLATE XII.

A. Sixth division, internally, of the nave (Saxon work) of the Abbey Church of St. Alban, drawn to a larger scale.

Taking the upright in its principal lines, exclusive of the window introductions in the two first stories, a plain and uniform grandeur is expressed, and the proportions of each part happily maintained. It may be allowed, that the architecture here presented, by its near affinity to the Roman manner, is one of the earliest specimens of the labours of our Saxon architects, whether ecclesiastics or professional men, in that branch of science.

For the general description of this division see Plate V. B. Plan.

#### PLATE XIII.

A. First division, internally, of the north transept (Saxon work) of the Abbey Church of St. Alban, drawn to a larger scale.

By the perfect state of the gallery, a fair idea may be formed of the finishings of the gallery in the nave before its present transformation took place. The columns, (both circular and octangular,) with their capitals, are some of the earliest specimens of the Saxon decorations of this kind, and appear to be the first deviation from the simple piers employed in the larger parts. The supporting timbers to the ceiling are seen.

For the general description of this division see Plate V. B. Plan.

#### PLATE XIV.

A. First division, internally, of the choir (style fifteenth century) of the Abbey Church of St. Alban, drawn to a larger scale.

There is a singularity in the centre column to the cluster of the first story, in its terminating without a capital;

still it appears to support the outer mouldings of the architrave to the great arch. There is likewise an unusual method shewn in the two centre compartments of the gallery, they being the only ones left open. The arches in the tracery of the windows of the third story present another remarkable character, in their being masoned without turns; and it remains a doubt whether they were worked at first devoid of such decorations, or that they have been cut away in later times. The groins are lofty, and have an air of grandeur. The clustered shields disposed on the ribs bear a variety of arms. In the spandrels of the groins are paintings of the holy lamb and eagle.

For the general description of this division see Plate V.

#### PLATE XV.

Divisions of the double eastern aisle of the choir, Our Lady's chapel, grand avenue (C 2. in plan), and the upper loft of centre tower, with specimens of columns, of the Abbey Church of St. Alban, drawn to a larger scale.

A. Second division of the double eastern aisle of the choir (style thirteenth century). The dado, with columns and arches, the window, with its three masonic unities, and their several turns within the arches, the clustered columns, and their band dividing mouldings, possess the finest combination of parts, and in all their due proportions. B. Plan. C. First division of Our Lady's chapel (style fourteenth century). There is a singularity evinced in the window, as the centre mullion and architraves have three tier of niches with small statues: part of the compartments in the tracery are without turns. The niche on the left of the window is in the strict character of the decorations of the above era. The greater part of the canopy supporting the groins is evidently lost; and the dado, though now appearing without any decoration, had, probably, appropriate and rich stall-work of oak, for the fitting up this particular portion of the holy structure. D. Plan. For the general description of these divisions see Plate V.

E. Three recesses of the grand avenue (C 2. in plan) (Saxon work). The interlacing of the semi-circular arches mark out the more than probable origin of the pointed arch; the principal feature and great fore-runner in point of decoration of the Pointed style itself. F. Plan.

G. North side of the upper loft of the centre tower (Saxon work). The whole of this specimen is constructed with Roman bricks, of various sizes, taken probably from the ruins of the neighbouring city of Verulam.

Its style indicates that the Saxon architects borrowed from the Roman works not only the materials, but the mode of employing them: and this appears at Colchester and Leicester as evidently as here. H. Plan.

I. Example of the newel or centre column, round which the stairs wind up the centre tower; giving a further specimen of the brick mode of construction. It may be observed, that the whole of the Saxon work of the church is done with the Roman bricks.

K. Examples of columns to the galleries of north and south transepts. Here is a very curious assemblage of band dividing mouldings, full of variety, and producing a very pleasing effect. L. Their plans.

## PLATE XVI.

Elevation of St. Cuthbert's altar screen, or entrance into the choir of the Abbey Church of St. Alban (style fourteenth century).

The idea manifested in this design is grandeur; and in the richest degree. Two remains of altars are visible: that in the centre, no doubt, was in honour of the saint whose name is given to the general screen. The altar to the left has not any name attached to it at this time. Each altar has a central niche larger than the rest, and a piscina. The altar on the left is finished with a general coved head. The larger niches, forming the line over the altars, are exceeding rich and beautiful; and the door-ways carry on the superb turn of the design, as doth the double perforated parapet. The apparent irregularity of the design of this screen arises probably from the necessity of accommodating it to the very different piers against which it is built. The flat Saxon pier to the left is adorned with two niches, higher in proportion than the others, and crowned with a different parapet. With the exception of these, and the altar beneath them, which is probably of a later introduction than the screen, the design is uniform. It must impart great satisfaction to find so admirable a work of antient art as this screen, remaining in such fine preservation, as no mutilations have taken place, except in the canopies to the piscina of St. Cuthbert's altar, and the last canopy on the right of the elevation.

## PLATE XVII.

Elevation of the high altar screen of the Abbey Church of St. Alban.

This design is, beyond dispute, one of the most splendid works of the kind remaining in this kingdom. Its dimensions are on the most enlarged scale; its proportions on the most just principles; and its arrangement of parts made out in the most beautiful and elegant manner possible. The masonic three in one is every where obvious to the sight. Centre division. First masonic three in one: altar, large space above, and canopies over it. Second masonic three in one: the three divisions right and left. Third masonic three in one: the three tiers of niches in the divisions. The arms of Abbot Whethamsteede on the shield supported by angels over the door-way on the left, point out the work to be the gift of that learned, enlightened, and pious abbot. Every decoration of the screen is in high preservation, excepting the large space in the centre; and it is particularly to be regretted, that that portion is wanting; or, at least, that the present modern filling-in of cherubim heads and other ornaments stuck up about seventy years past, is suffered to remain; as, no doubt, if such irrelevant objects were removed, much, if not all the original finishing would be discovered. In this Plate the above modern ornaments are left out.

Centre division. The space for the altar-table visible: above, another vacant space, against which it may be supposed once were placed the several furnitures belonging to the altar. Above, thirteen small niches, once containing (according to tradition) the silver statues of the twelve apostles, and in the centre that of Our Lady. Above, the large space, where, if a similar screen is consulted, (though far inferior in magnificence,) in Christ Church, Hamp-

shire, in which is a large basso-relievo of the Nativity, the figures as large as life, such a subject was here introduced. Above, canopies to this division: in the centre of them is a principal canopy, from which, according to the Durham cathedral memoranda of altar enrichments, was suspended a large silver pelican, feeding her young with her own blood, emblematic of our Saviour's sufferings on the cross. Side divisions. The niches are beautifully varied; the pedestals to the first tier uncommon, and of the most excellent form. The canopies to this tier form the pedestals to the second tier of niches, so of the third tier. The upper tier of canopies most elaborate. The door-ways entering into St. Alban's foretory are rich; and the whole elevation is crowned with a full wrought entablature and a perforated parapet, behind which runs a gallery (worked in the thickness of the screen) from one side of the choir into the other.

Beholding the profusion of niches, both great and small, disposed over the entire design, in their present vacant state, let it be imagined how gorgeous must have been the display when all the historic and ecclesiastical statues appertaining to such situations were in being. And if it is allowed, that this screen possessed the finest masonic and ornamental examples, equal merit in regard to sculpture must have been conspicuous; before blind rage and misguided zeal doomed such specimens of art to destruction!

## PLATE XVIII.

Sculptures in the Abbey Church of St. Alban.

## EXTERNALLY.

A. B. Bustos at the springing of the arch of the centre porch of the west front of the church. The first, a queen; the second, a king. C. Console to the arched recess over the double door-way in the porch. D. E. Capitals in the porch. F. G. H. I. Heads in the entablature to the upper story of south front of the nave. J. K. L. M. N. Bustos, &c. at the springing of second tier of windows of ditto front; 1st. a queen; 2d. a fiend; 3d. a king, mutilated; 4th. a man playing on a bagpipe, much mutilated; 5th. a man playing on a gittern, mutilated. O. Console to a niche in a buttress on ditto, south front, beyond the transept. P. Frize, ditto, south front, to Our Lady's chapel.

## INTERNAL.

Q. Capital on north side of the nave. R. S. T. U. V. Shields depending from the string mouldings over the arches on the south side of the nave internally: 1st. England; 2d. Edward the Confessor; 3d. England; 4th. Saxon kings; 5th. France antient. W. X. Y. Z. A. 2. Bustos at the springing of the arches on the south side of the nave: 1st. a male busto, of no particular character; 2d. a bishop; 3d. a queen; 4th. a king; 5th. a male busto with a cap. B. 2. Capital to columns of the gallery of south transept. C. 2. D. 2. E. 2. F. 2. Spandrels in the dado of the double east aisle of choir. G. 2. Entablature to the dado. H. 2. Ornament on the architrave to the windows of Our Lady's chapel. I. 2. J. 2. Heads at the springing of the arch to the niche on north side of the chapel. K. 2. L. 2. Grotesque figures at the springing of the arch to the niche on south side of the chapel. M. 2. N. 2. Angels, with shields of arms supporting the timbers of the

roof of the vestry of the chapel: 1st. arms of the abbey of St. Alban; 2d. arms of queen Eleanor, consort of Edward I. O 2. Part of the intersecting arches in grand avenue (C 2. in plan). The enrichments on the band mouldings are worked but on one division of the arches, and which is seen on the north side of the avenue.

#### PLATE XIX.

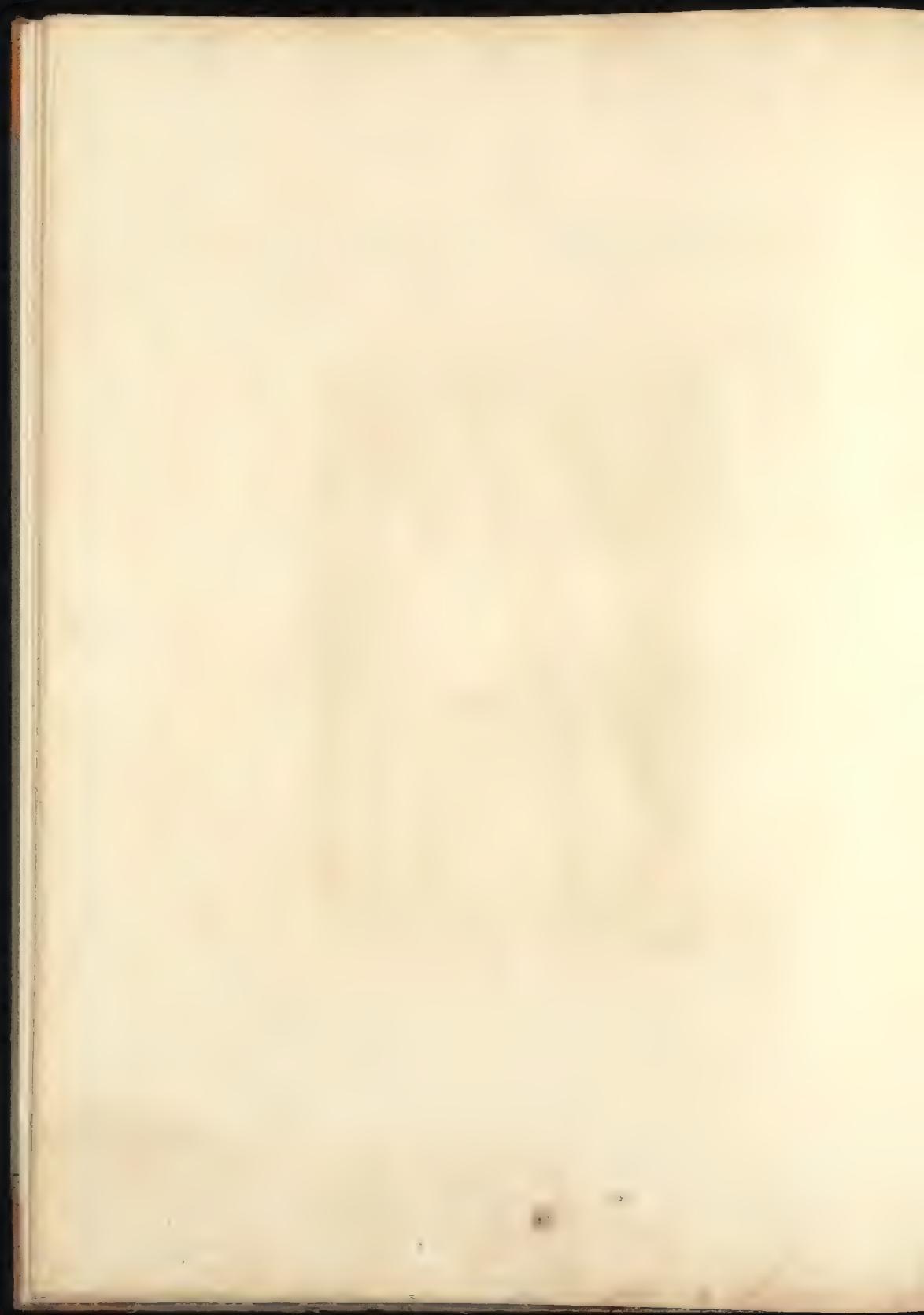
Sculptures and Paintings in the Abbey Church of St. Alban.

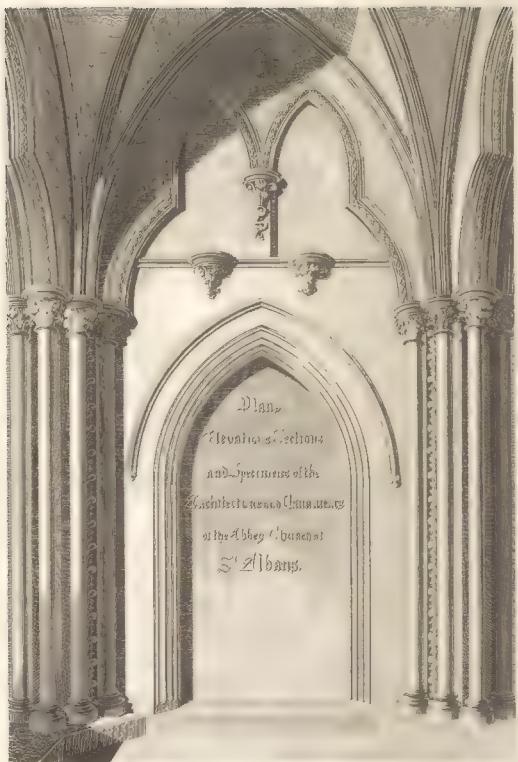
A. B. C. D. E. F. G. H. I. J. K. L. M. N. Series of capitals in grand avenue (C 2. in plan).

#### PAINTINGS.

O. One of the painted compartments in the western part of the cieling of the nave. The monogram of the name of Jesus is introduced. Lions are disposed within the several turns of the ornaments in the compartment. P. Four compartments in the cieling of the nave: 1st. an angel with a shield, in which is the monogram of the Trinity; 2d. Our Lady; and 3d. Our Saviour in glory, receiving her on his throne; 4th. monogram of Our Saviour. Q. Two compartments in cieling of north transept: 1st. martyrdom of St. Alban; 2d. an angel, with a shield, arms of ——.

R. S. Devices in the spandrels of groins of the choir, repeated alternately: 1st. the holy lamb; 2d. the holy eagle. T. U. Compartments in the cieling of centre tower, containing the red and white roses. V. W. X. Y. Arms in the compartments of the cieling: 1st. royal arms; 2d. Edward the Confessor; 3d. St George; 4th. St. Andrew. Z. Painting on west aspect of the sixth pier to the Saxon arches on north of the nave, supposed to represent Our Lady and St. Anne; an angel over them censing. A 2. King Offa "Fundator Ecclesie, circa 793," &c. painted over east side of an arch, in north aisle of the choir. B 2. Painting in the choir over the great west arch of tower. The centre shield, arms of the abbey of St. Alban, surmounted with a crown, and supported by the holy lamb and eagle. Shield on the left, arms of the Welch princes; ditto, on the right, arms of the Welch princes. The inscription, *Sic ubi cunque vides sit pictus ut agnus et ales, &c.* C 2. Painting of the Crucifixion on the east end of duke Humphrey's vault; which vault is under his monumental chapel. D 2. E 2. F 2. G 2. H 2. I 2. J 2. Shields of arms in the several windows of the church: 1st. royal arms; 2d. the holy lamb; 3d. arms of ——; 4th. arms of ——; 5th. royal arms; 6th. arms of the abbey of St. Alban; 7th. royal arms. K 2. Very antient Saxon seal of St. Alban. The matrix (worked in ivory) is in the British Museum.

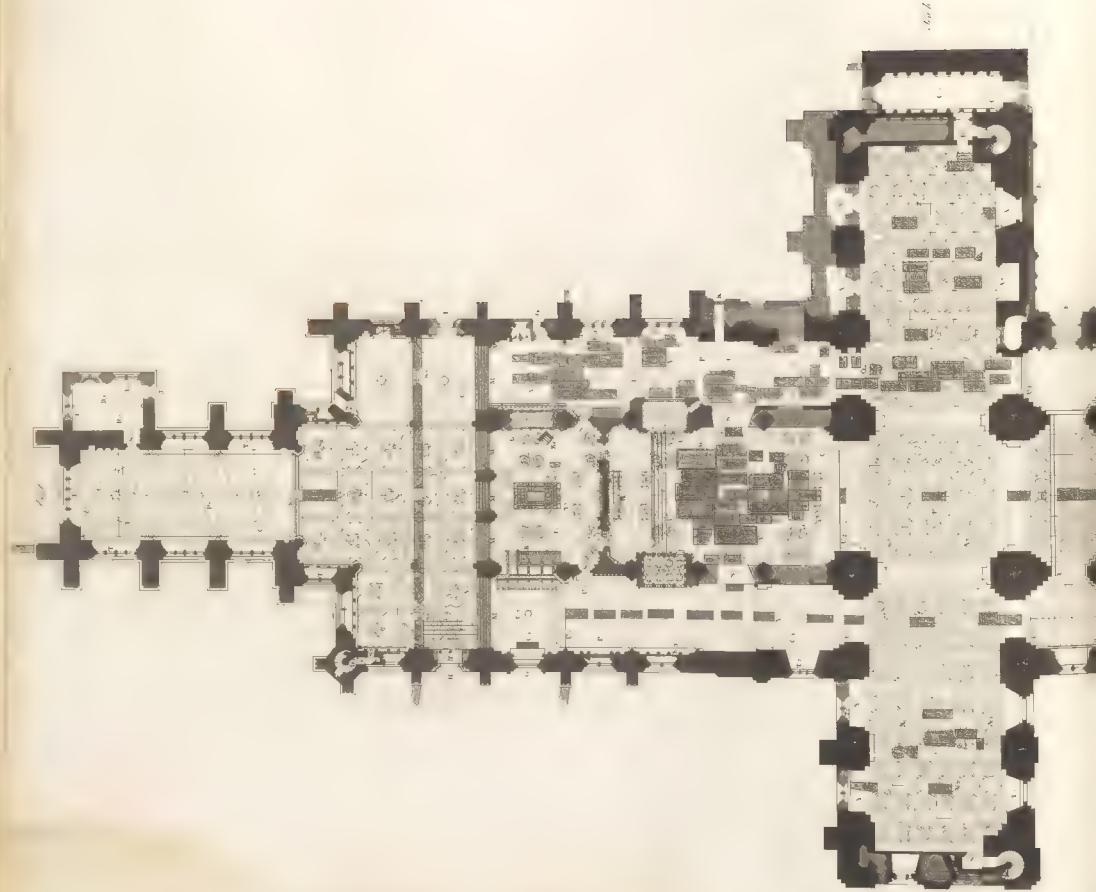


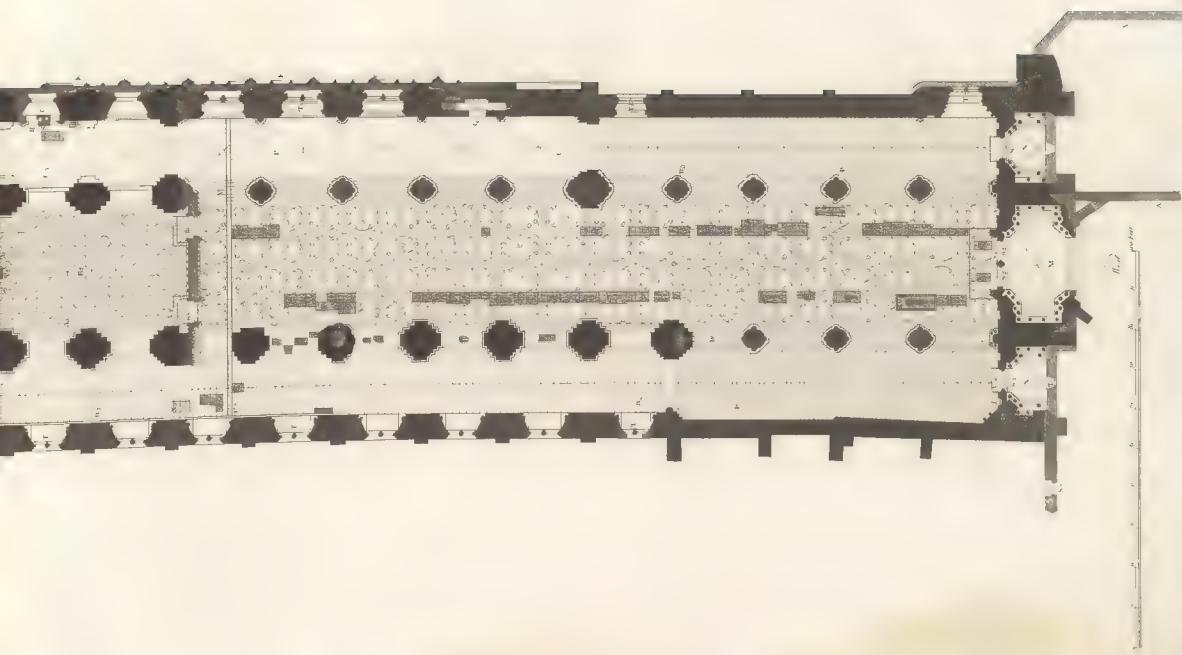


Engraved by James Basire, F. R. S. 1770. London.











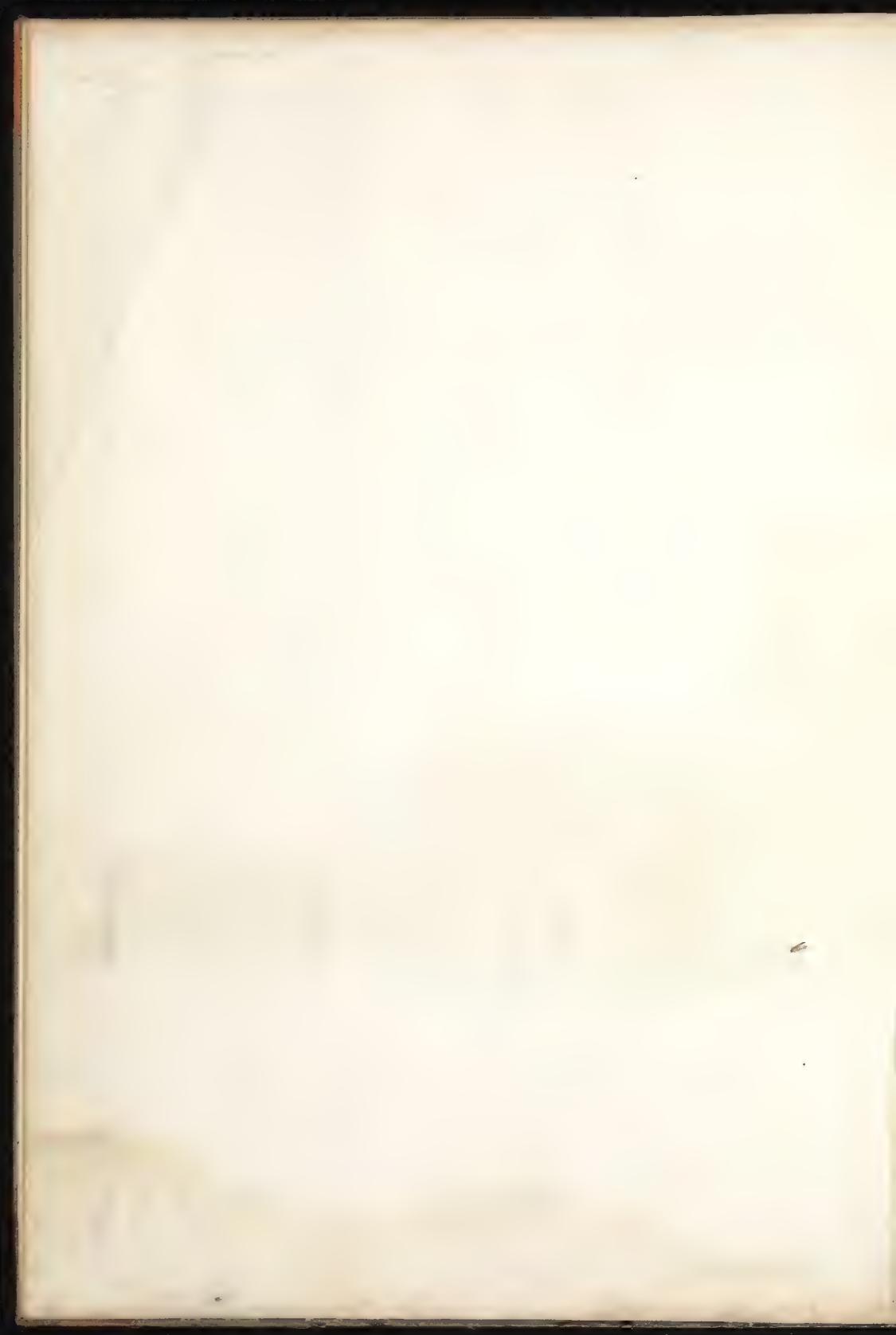




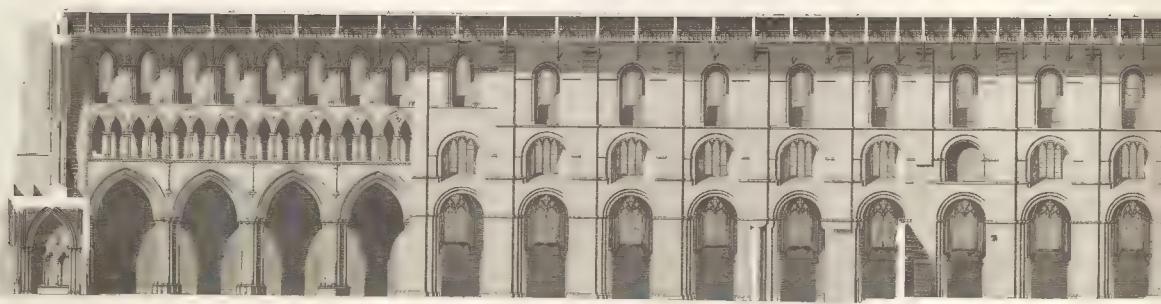




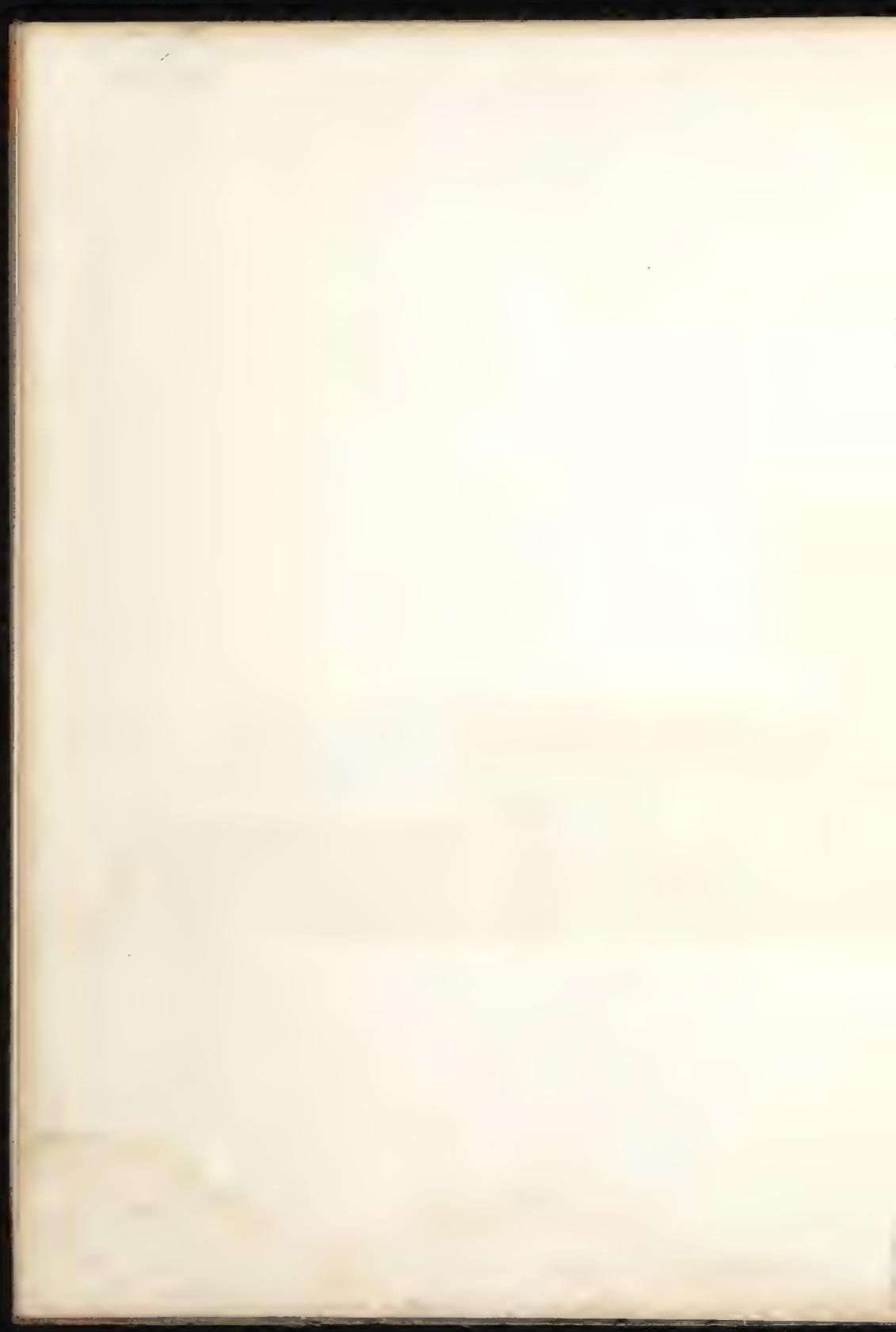


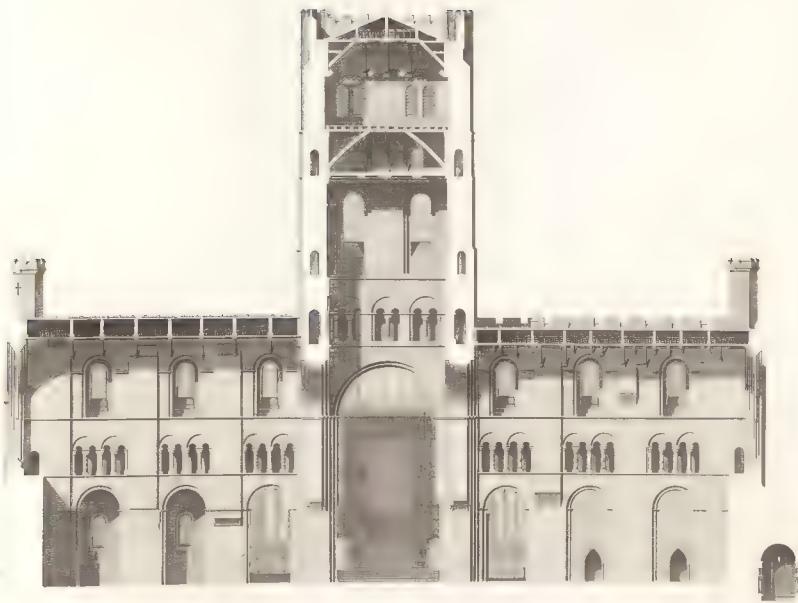




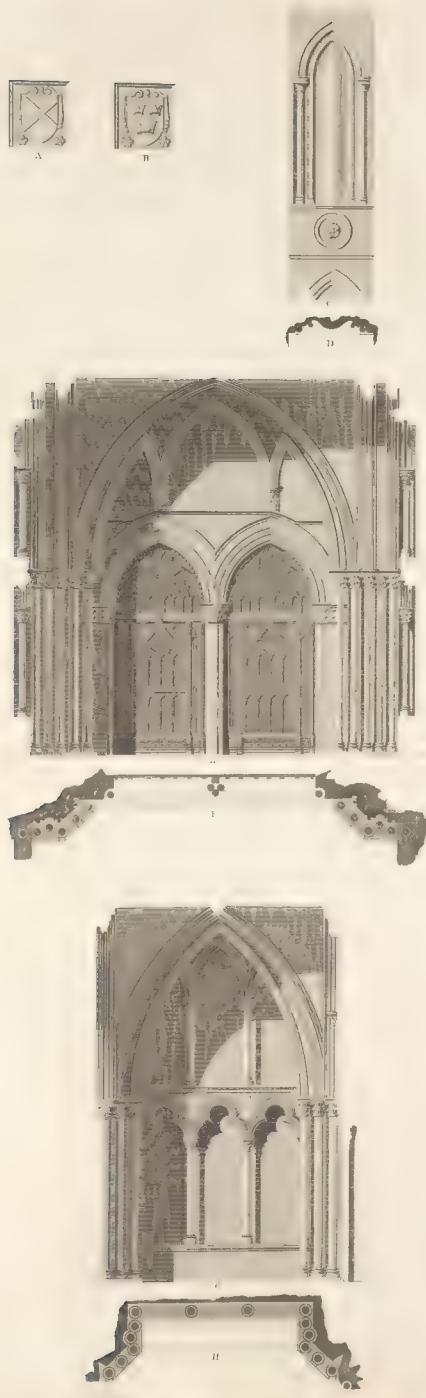


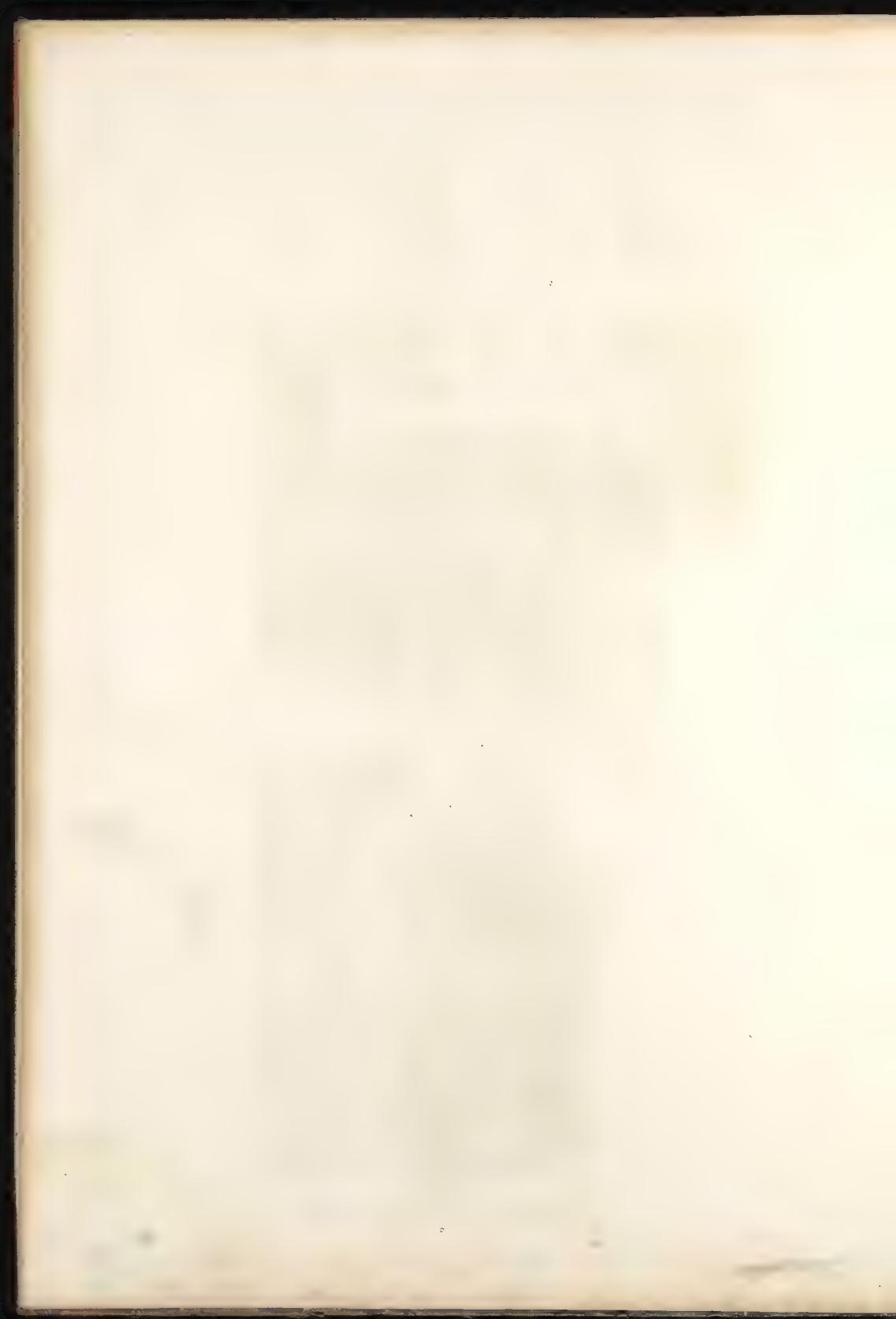


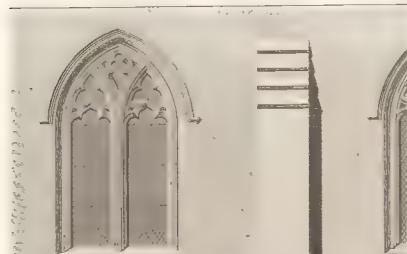
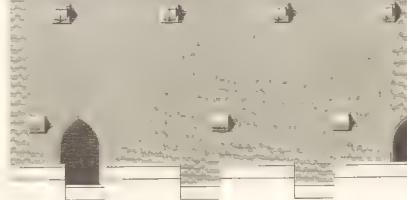
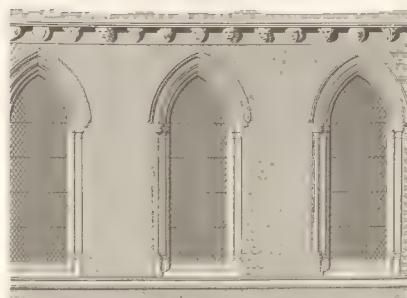
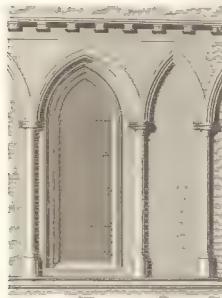












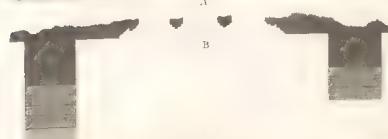
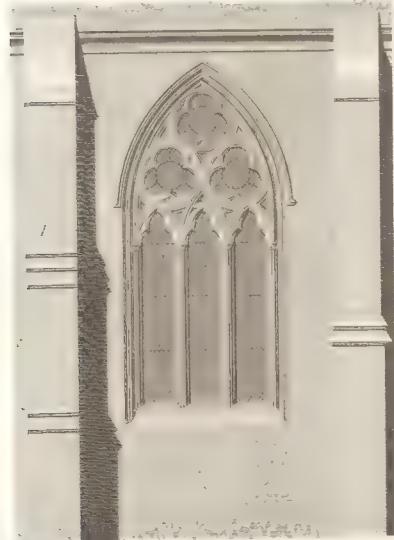
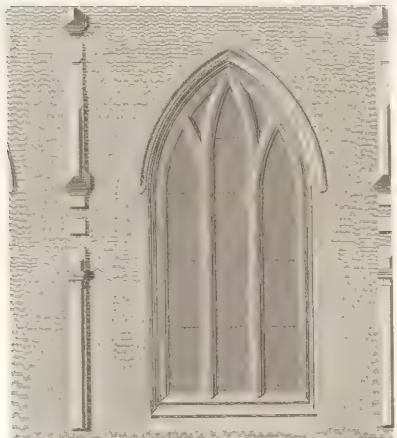
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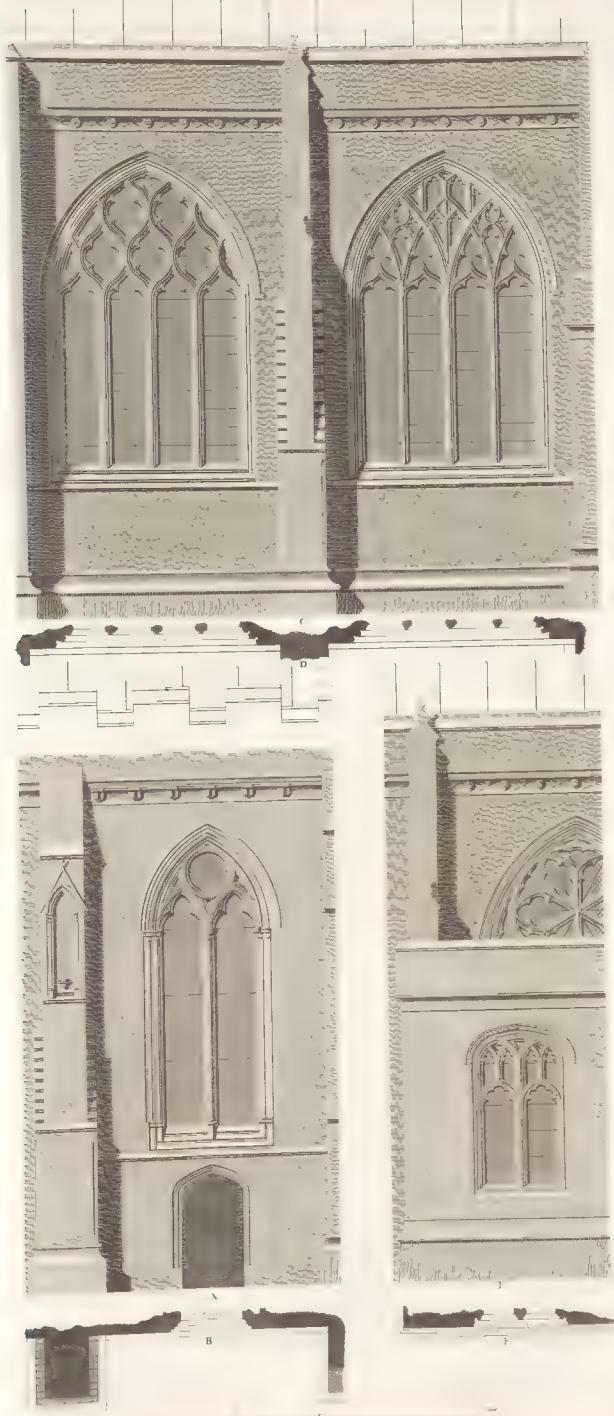
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Pencil sketch of a portion of the frieze of the Gothic window.

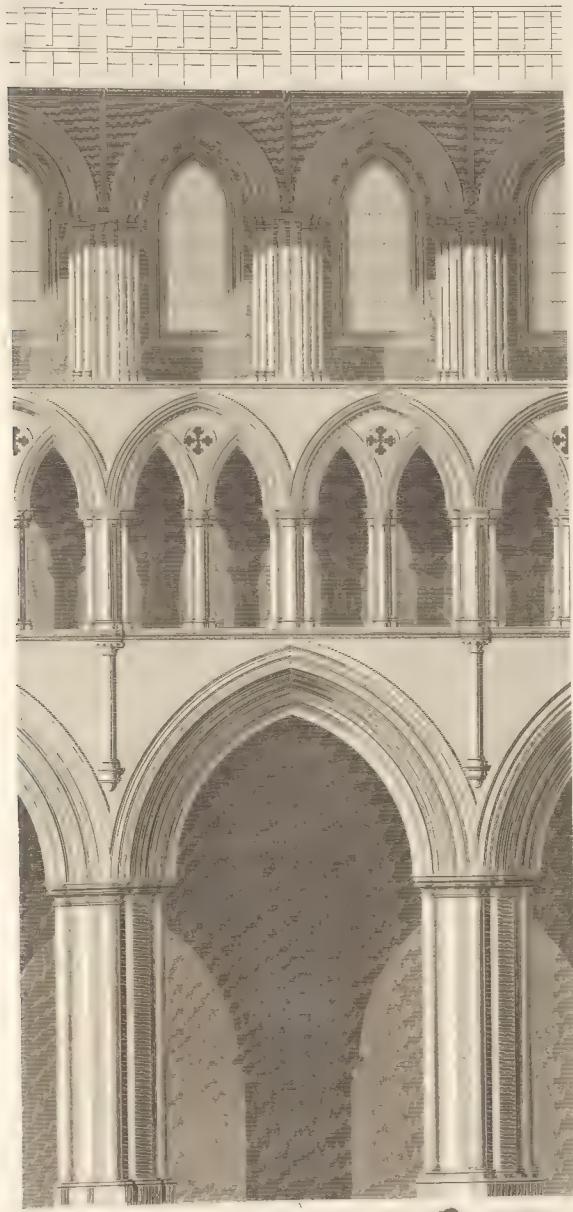


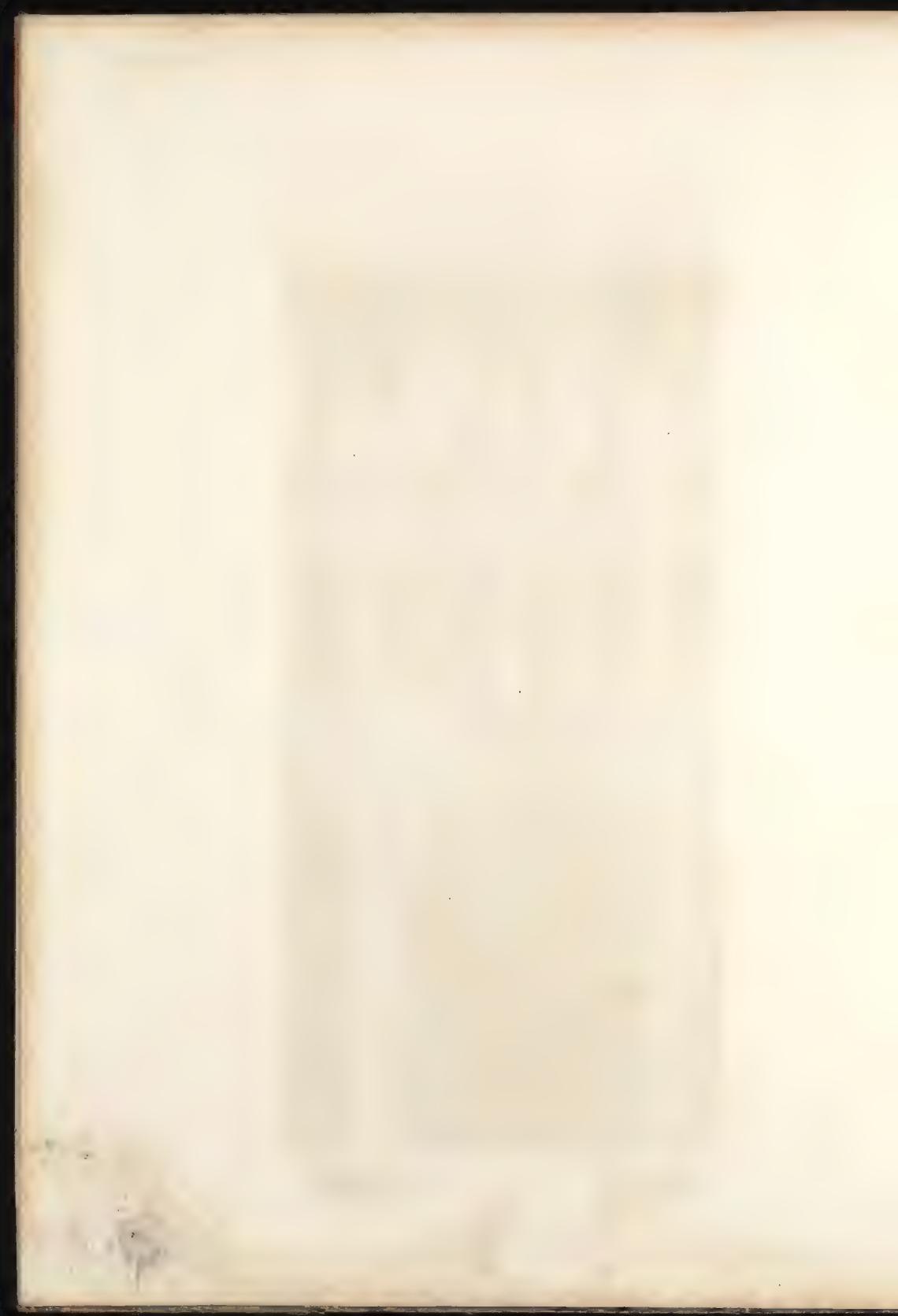






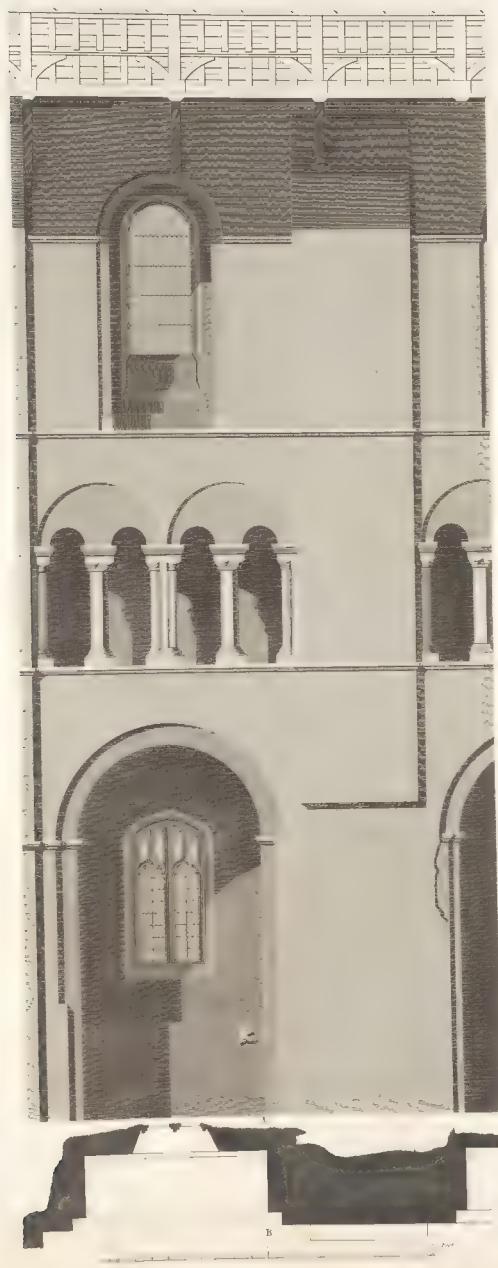
















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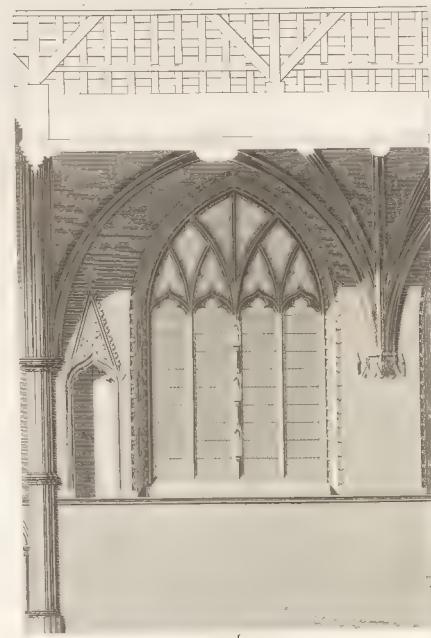


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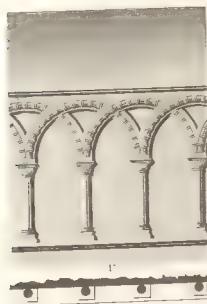




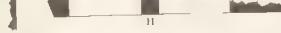
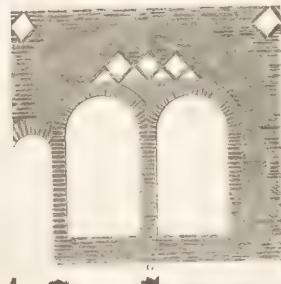
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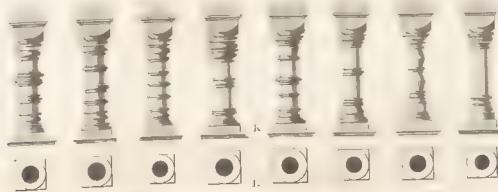
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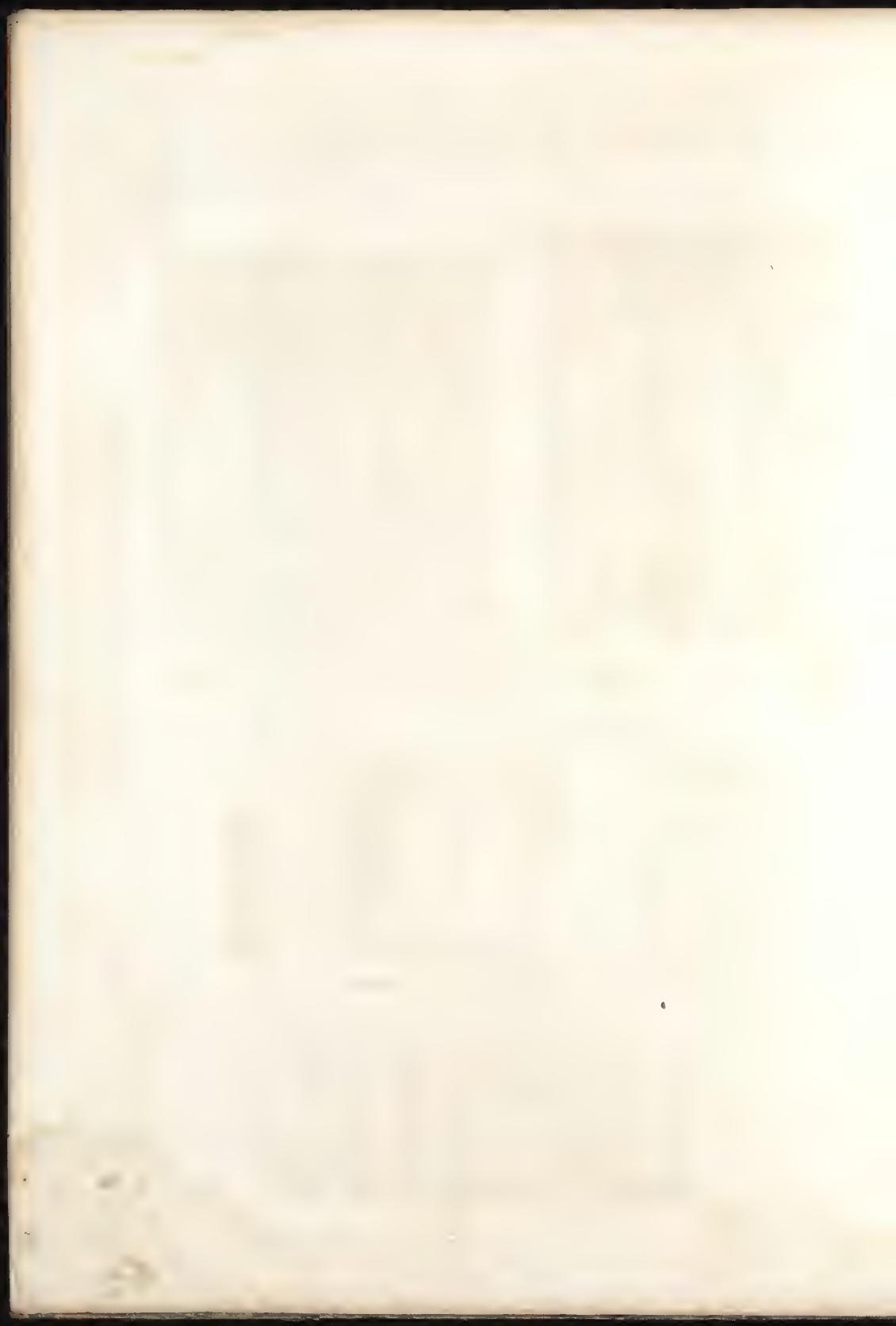


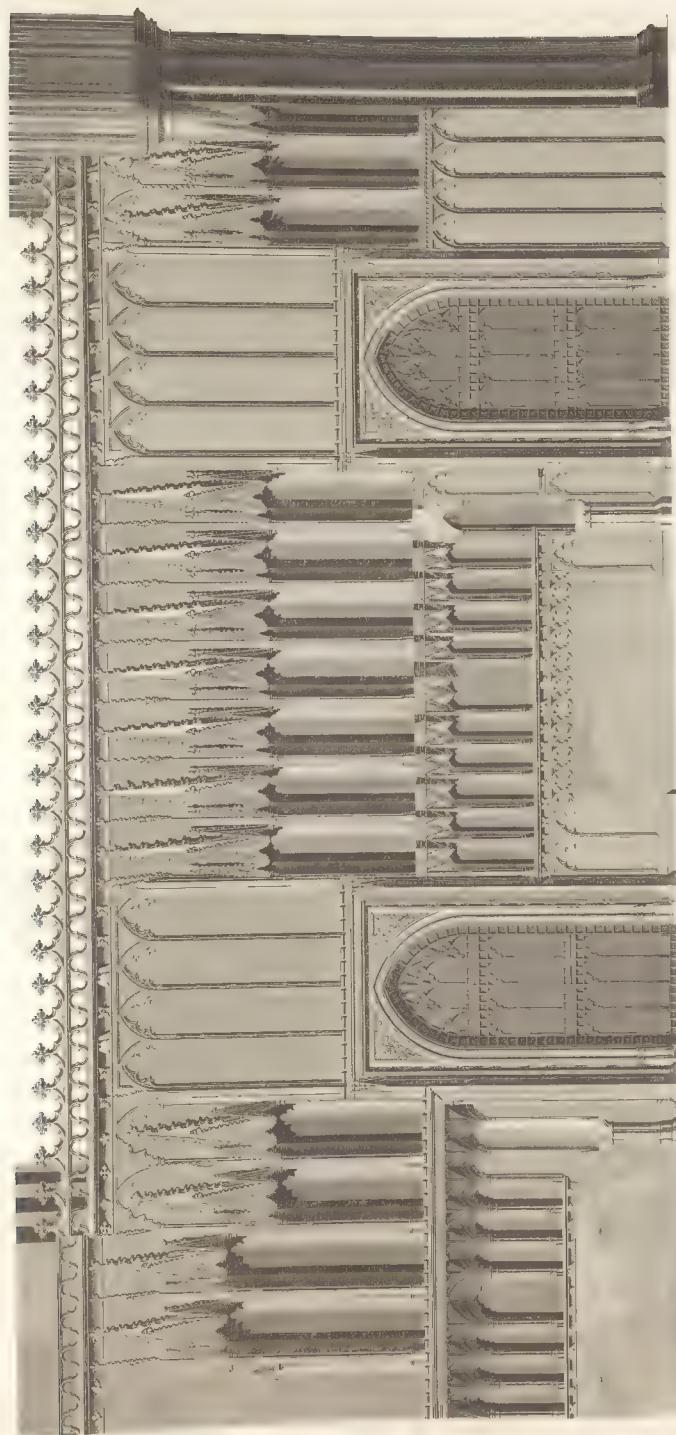
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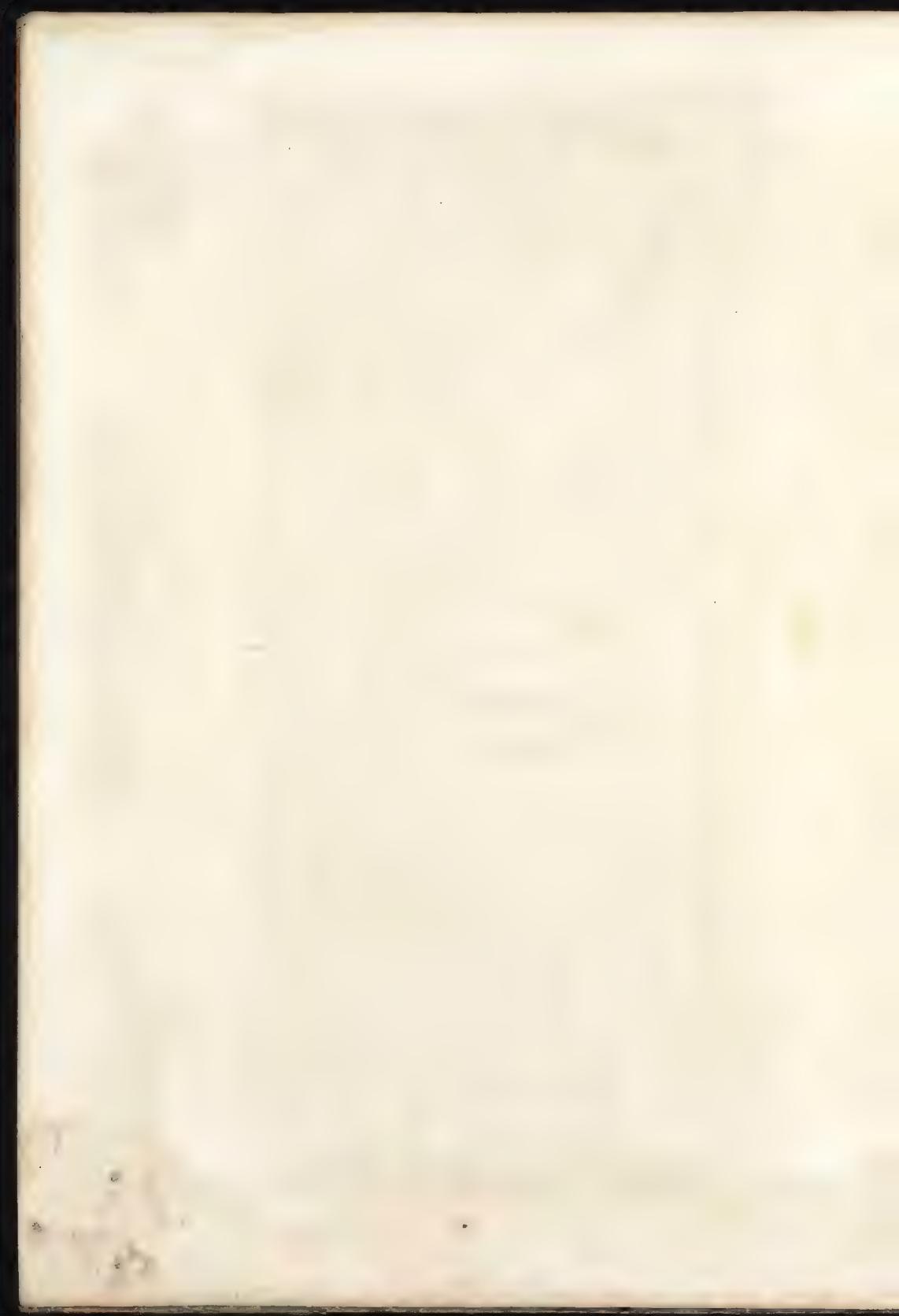


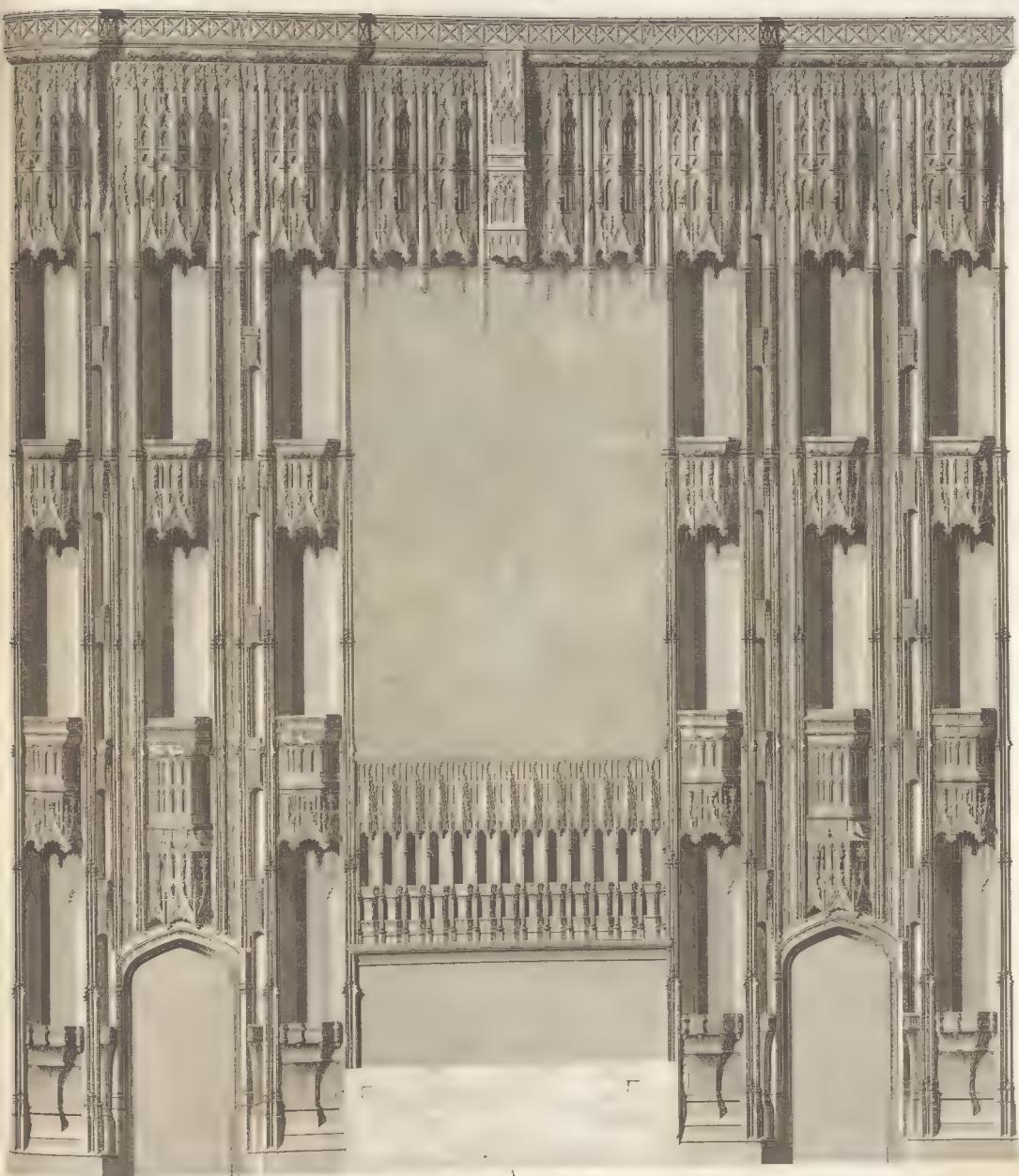
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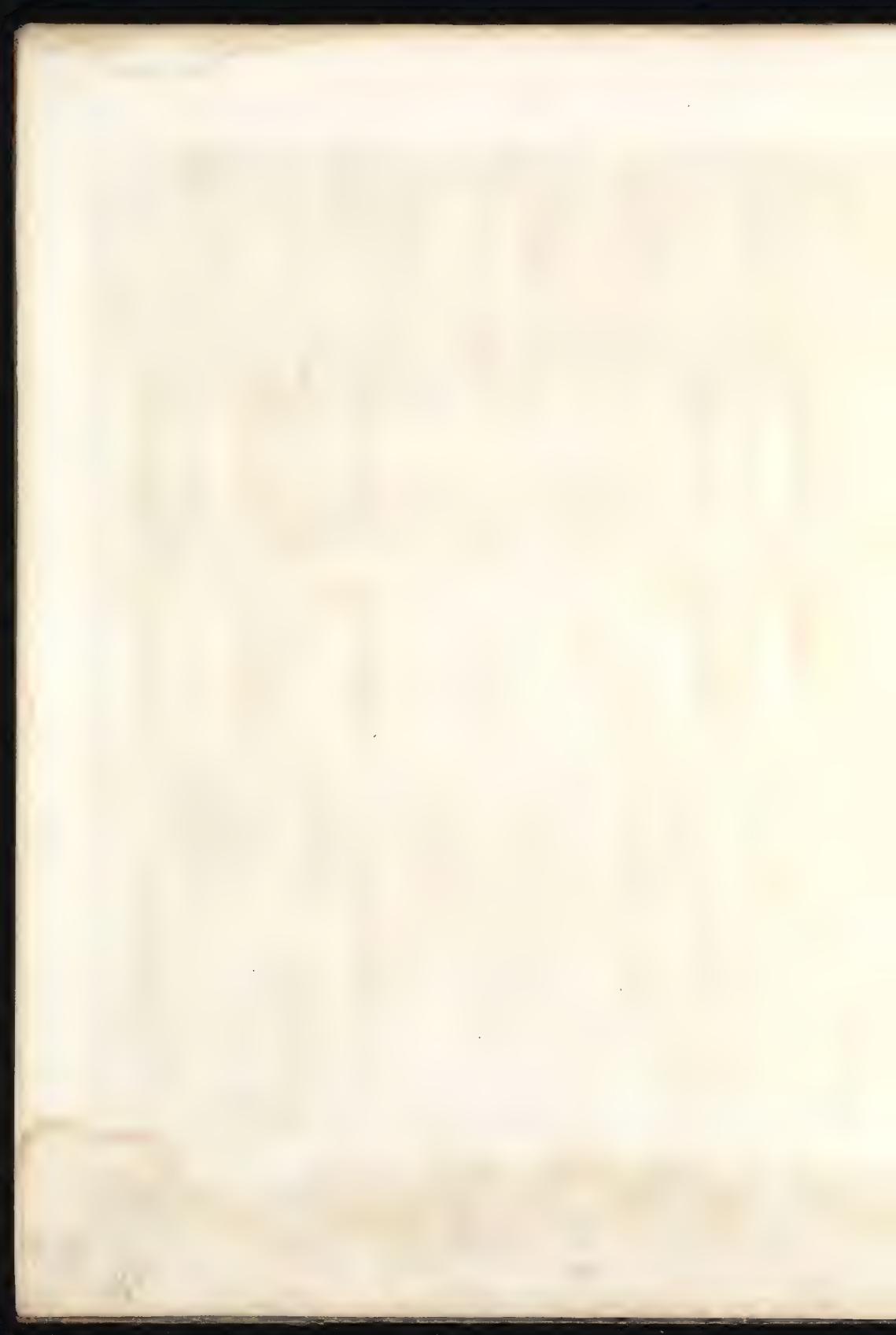
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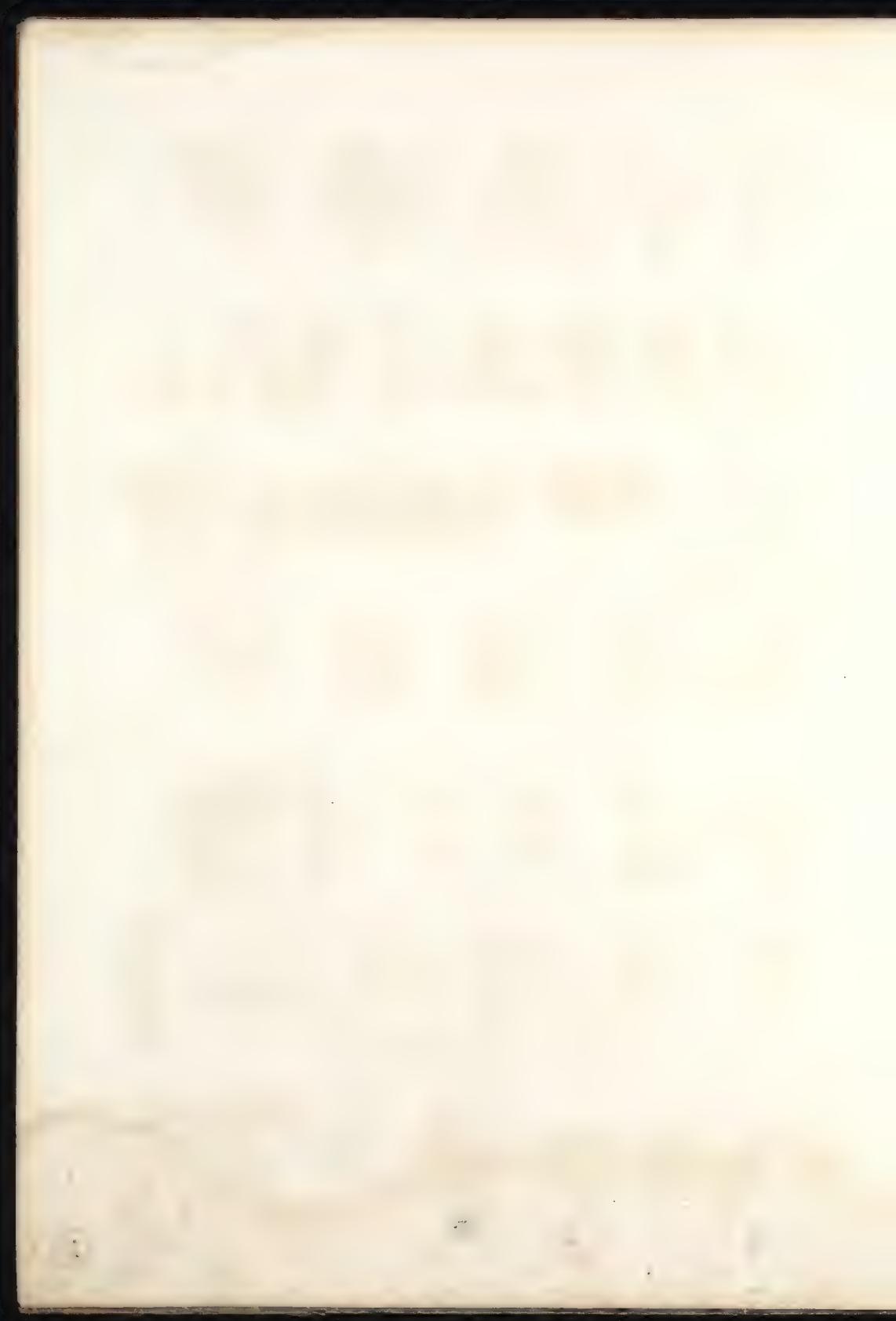


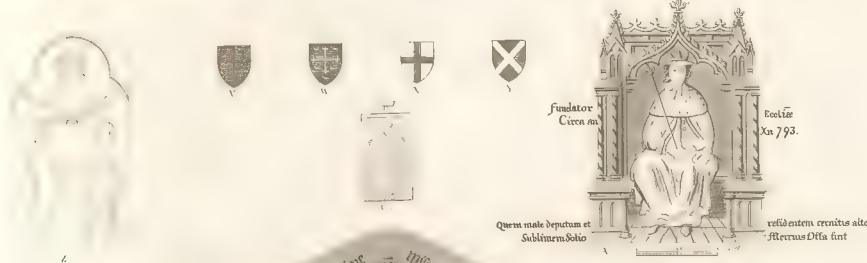
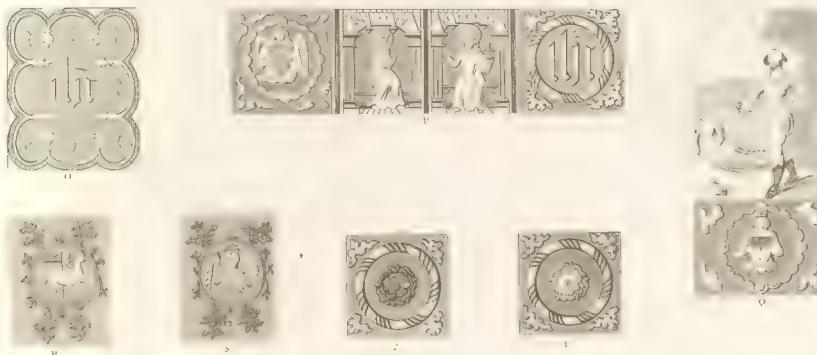












Wic ubique vides ut pictis agnus etates. Ne velut toto juvile velim fierendo.  
Allegorope sicut pascit Iohanna. Sit opus hoc unum eamque cuncta facienda.



